

MANUAL

ARCHÆOLOGY.



BAK-RAN,

Whose mummy (of about 300 B.C.) was unrolled at University College London,
by Mr. E. A. Wallis Budge, on December 18th, 1892.

MANUAL
OF
ARCHÆOLOGY.

BY

TALFOURD ELY, M.A., F.S.A.,

*Fellow and formerly Secretary of University College, London; Member of
Council of the Society for the Promotion of Hellenic Studies and of the
Philological Society of London.*

WITH AN INDEX

AND

ONE HUNDRED AND FOURTEEN ILLUSTRATIONS.

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P R E F A C E .

TO attempt in the compass of this book a universally comprehensive statement of the facts and theories of Archæology, even if it were possible, would defeat the very object of an introductory sketch. Accuracy of detail, on the other hand, has been conscientiously attempted; and I have spent hours and days in the libraries of the British Museum and South Kensington merely to verify quotations; but only those familiar with such work can realize the impossibility of avoiding slips of a most irritating character.

In the preparation of this volume I have drawn freely on my notes of lectures delivered by Professors Newton, Curtius, Furtwaengler, Robert, Kirchhoff, Hayter Lewis, and Roger Smith; by Dr. Fabricius, Mr. Cecil Smith, and Mr. Barclay Head. To some of these indeed, as Sir Charles Newton, I am indebted for much more esoteric teaching in museums and elsewhere.

My thanks are due, too, to Professor Bunnell Lewis, whose lectures at University College, London, some sixteen years ago, were the first *systematic course* I had the opportunity of hearing. To Mr. Franks I am indebted for valuable assistance; and also to Mr.

S. Murray, Mr. Budge, Professor Poole, Mr. Evetts, Mr. Hamilton Smith, and others too numerous to mention. The books I have found most helpful are Sir Charles Newton's "Essays," the treatise on Ancient Art by K. O. Mueller (one born, like Winckelmann, before his time), and above all the "Bausteine" of Friederichs, so excellently revised and brought up to date by Wolters. This unpretending volume is really the best history of Sculpture, for besides valuable criticism it supplies references to a host of authorities. With its assistance I worked through the Berlin collection of some two thousand casts, and may claim to have carefully studied its descriptions and compared them with the monuments to which they refer.

In the hope of aiding the visitor to the British Museum, I have frequently indicated where some of its treasures are to be looked for, and when a room is mentioned it is to be understood as belonging to that building.

With his usual kindness, the President of University College, London, has sanctioned the use of the plate forming the frontispiece. I also wish to acknowledge the courtesy with which the publishers, Messrs. Grevel & Co., have conducted their business with me.

TALFOURD ELY.

HAMPSTEAD, *October* 1890.

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WORKS OF GENERAL REFERENCE,

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Am. Journal, The American Journal of Archaeology.

Ann., Annali dell' Instituto di Corrispondenza Archeologica.

A. Z., Archaeologische Zeitung.

Baum., Baumeister, Denkmaler des Klassischen Alterthums.

Berichte (or *Monatsberichte*) d. *K.P.Ak.*, Berichte (or Monatsberichte) der Koniglichen Preussischen Akademie der Wissenschaften.

Bulletin, Bulletin de Correspondance Hellénique.

Bull., Bulletino dell' Instituto di Corrispondenza Archeologica

Denkmaler, Antike Denkmaler herausgegeben vom Kaiserlich Deutschen Archaeologischen Instituts.

Dict. Bible. Dr. W. Smith's Dictionary of the Bible, revised and corrected by Hackett and Abbot.

Dict. Geog., a Dictionary of Greek and Roman Geography, edited by William Smith, D.C.L., LL.D.

Enc. Brit., The Encyclopædia Britannica, 9th edition.

Eph. Arch., 'Εφημερίς ἀρχαιολογική.

Gaz. Arch., Gazette Archéologique.

Guide Br. Museum. A Guide to the Exhibition Galleries of the British Museum.

Head, Hist. Num., Head, B. V., Historia Numorum

Helbig, Die Italiker, Helbig, Die Italiker in der Po-Ebene.

Her., Herodotus, a new English Version, edited by G. Rawlinson, Col. Rawlinson, and Sir J. G. Wilkinson, 3rd edition.

Jahrbuch, Jahrbuch des Kaiserlich Deutschen Archaeologischen Instituts.

J.H.S., Journal of Hellenic Studies.

Laloux, L'Architecture Grecque.

Memorie, Memorie dell' Instituto di Corrispondenza Archeologica.

Mitt. Ath., Mittheilungen des Kaiserlich Deutschen Archaeologischen Instituts, Athenische Abtheilung

Mitt. Rom., Mittheilungen des Kaiserlich Deutschen Archaeologischen Instituts, Romische Abtheilung.

Mon., Monumenti Inediti dell' Instituto di Corrispondenza Archeologica.

Muller-Welcker, K. O. Muller and F. G. Welcker, Ancient Art. translated by Leitch.

Paus., Pausanias, Periegesis.

Rawlinson, Manual, Rawlinson, G., A Manual of Ancient History.

Rev. Arch., Revue Archéologique.

Schuchhardt, Dr. Carl Schliemann's Ausgrabungen in Troja, Tynns, Mykenæ, Orchomenos, Ithaka (an English translation by Miss Sellers is announced).

Stark, Handbuch, Stark, C. B., Handbuch der Achaologie der Kunst Abthl. I. (all published).

Stark, Niobe, Stark, C. B., Niobe und die Niobiden.

BOOK I.

PREHISTORIC, EGYPTIAN, AND ORIENTAL ART.

WORKS OF REFERENCE WITH THE ABBREVIATIONS BY WHICH
THEY ARE QUOTED.

Duncker, The History of Antiquity, from the German of Prof. Max Duncker, by Evelyn Abbott.

Egyptian Archaeology, Maspero, translated by Amelia B. Edwards.

Humann and Puchstein, Reisen in Kleinasien und Nordsyrien.

Journal Asiatic Soc., Journal of the Royal Asiatic Society.

Lenormant, Hist. Anc., Lenormant (François), Histoire Ancienne de l'Orient jusqu' aux Guerres Médiques Neuvième édition par E. Babelon.

Lenormant and Chevallier, A Manual of the Ancient History of the East, English edition.

Man. Or. Ant., Babelon, Manual of Oriental Antiquities, translated by B. T. A. Evetts.

Maspero, Hist. Anc., Maspero, Histoire Ancienne des Peuples de l'Orient.

Perrot et Chipiez, Perrot et Chipiez, L'Histoire de l'Art dans l'Antiquité.

Porter, Porter, Sir Robert Ker. Travels in Georgia, Persia, Armenia, Ancient Babylonia.

Proc. Soc. Bibl. Arch., Proceedings of the Society of Biblical Archaeology.

Ramsay, J. H. S., Journal of Hellenic Studies, ii., 44 and 271, Contributions to the History of Southern Aeolis; iii., 1, Studies in Asia Minor; and 256, Some Phrygian Monuments; v., 241, Sepulchral Customs in Ancient Phrygia.

Rawlinson, Five Monarchies, Rawlinson, George, The Five Great Monarchies of the Ancient Eastern World.

Records, Records of the Past.

Sayce, J. H. S., Journal of Hellenic Studies, i., 75, Notes from Journeys in the Troad and Lydia; iii. 218, Explorations in Aeolis.

Texier, Desc., Texier, Description de l'Asie Mineure.

Trans. Soc. Bibl. Arch., Transactions of the Society of Biblical Archaeology.

MANUAL OF ARCHÆOLOGY.

CHAPTER I.

PREHISTORIC ARCHÆOLOGY—THE AGES OF STONE, OF BRONZE, AND OF IRON.

BOOKS RECOMMENDED:—

- Lyell, *Antiquity of Man*
Lubbock, *Prehistoric Times*.
Wilson, *Prehistoric Man*.
Keller, *Lake Dwellings of Switzerland*, translated by Lee.
Worsaae, *Prehistory of the North*, translated by Simpson.
Evans, *Ancient Stone Implements*.
Evans, *Ancient Bronze Implements*.
Boyd Dawkins, *Early Man in Britain*.
Stuart, *Sculptured Stones of Scotland*.
ergusson, *Rude Stone Monuments*.
Greenwell, *British Barrows*.

ARCHÆOLOGY is the science that treats of man's handiwork in the past. Its limits and its sphere of action have been variously conceived. The tendency in some quarters is to carry back its inquiries to the remotest antiquity, to primeval ages, in which the student of the science may join hands with the geologist. There is, however, a narrower sense in which the term archæology is used to denote the study of the arts and ways of life pursued in ancient Greece and ancient Rome.

To this more restricted view the present work will be in the main confined, though a few introductory lines will be devoted to the relics of the darker past, and some sketch will be attempted of the civilisation that grew up in Mesopotamia, in Phœnicia, and in the valley of the Nile. Egypt and Assyria were the precursors of Hellenic culture, and a slight knowledge of their arts is essential if we would clearly understand the growth and development of classic art.

“No animal but man draws or writes, or leaves behind him conscious monumental record.”* Ages before the dawn of the simplest kind of written history there existed primitive examples of art. In those early days, when the use of metal was not yet acquired, weapons and implements of stone were employed, and their use has lingered on into our own time in remote parts, as among the Esquimaux, in Australasia, and in the islands of the Pacific.

In the river valleys of France and England flint implements are found in beds of gravel and loam, belonging to what is called by geologists the Quaternary Period. These earliest implements are made merely by chipping. Their shape is generally that of a pear; other forms are flakes and scrapers. “They have been discovered in company with the bones of the mammoth, the woolly-haired rhinoceros, the urus, musk-ox, and other Arctic animals.”† Such specimens are found in Suffolk and in the Thames valley; also in France, at Abbeville, etc. Implements of flint and bone are found in the caves of Dordogne. The makers of these things

* Newton, *Essays on Art and Archæology*, p. 7.

† *Brit. Mus. Guide to Christy Collection*.

had an idea of ornamental art, for the outline of a mammoth appears engraved on a mammoth's tusk. From these caves, too, are obtained pieces of reindeer horn, carved with figures of animals, including the reindeer itself. Needles of bone also occur. Small articles, such as might easily be lost, are found in the successive layers of earth in caves. In "Kent's Hole" (Devonshire) these layers are separated by a stalagmitic flooring, which supplies a sort of relatively chronological classification. The larger chipped flints are found in the river gravels.

In Denmark and Scotland occur "kitchen middens" (*Kjökken-møddings*), heaps of refuse, consisting chiefly of sea-shells, but containing also stone implements—though not perhaps of very early date. Similar implements, together with carbonised fruits and coarse woven material, are discovered in Swiss lakes, where villages were built on piles. Such lake dwellings are described by Herodotus (v. 16), and are to be seen at the present day in New Guinea and in parts of Africa. Saws of flint are found in various places, and wooden sickles set with flints have been obtained in the Fayoum (Egypt).

To the earliest portion of these times has been given the name Palæolithic, or Ancient Stone Age. To the Neolithic, or Later Stone Age, belong polished hammers, axes, and other instruments, often of jade, and highly finished; also rude pottery, with personal ornaments, including gold. To this age, too, must be assigned all Lake Dwellings.

The third phase of prehistoric civilisation has received the name of the Bronze Age.

Mixed with fine flint implements, tools of pure copper have been met with,* but it is not probable that so soft a metal can have been generally used for cutting instruments.

By mixing tin with copper a harder metal (bronze) was produced; and this, cast in moulds of the required shape, gradually superseded stone.

These successive steps of civilisation were common to the whole world, but not to all parts at the same

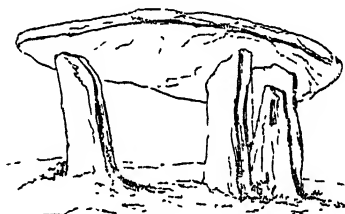


Fig. 1. —A Cromlech or Dolmen.

time. The knowledge of bronze spread probably northwards, from the Mediterranean along the routes by which the amber passed from the Baltic to the South.

All known prehistoric races, except the Cave-dwellers of the Drift or Palæolithic period, had hand-made pottery, and all of it was hardened by fire.†

Their buildings were of the rudest kind; as stone monuments,‡ religious or sepulchral (or both), *e.g.* :—

* As by Mr. Flinders Petrie in the Fayoum.

† See an interesting article on Pottery by Prof. J. H. Middleton, in the *Encyclopædia Britannica* (9th edition).

‡ See Perrot et Chipiez, i., pp. 22-63 (or tr. by Armstrong, pp. 20-58).

1. *Monoliths* (*menhirs*), single upright stones, as at Carnac, in Brittany.

2. *Cromlechs* (*dolmens*), flat stones, supported by upright (fig. 1) (originally often covered with earth), as "Kit's Coity House," near Maidstone.

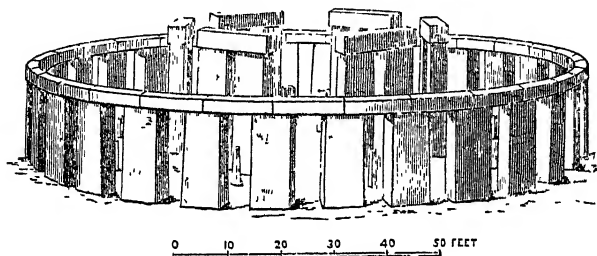


Fig. 2.—Stonehenge (restored.)

3. *Stone Circles*, as Stonehenge * (fig. 2, a restoration) and at Avebury, in Wiltshire; at Stennis, in Orkney; in the Black Isle; and near Strathpeffer, where are also

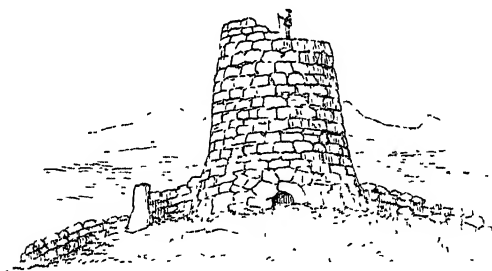


Fig. 3.—A Sardinian Nurhag.

the "Eaglesstone" (one of the rarer class of *sculptured* monuments) and a specimen of the Scotch "*Vitrified*

* See A. J. Evans, *Archæological Review*, ii., 5, who suggests that the stone circle grew up around a "Sacred Tree."

Forts," Knock Farrel. *Triliths* (two upright blocks with a lintel across) occur at Stonehenge and elsewhere.

4. *Tumuli*, "Beehive huts" of Cornwall, Wales, and Scotland; "Nurhags" of Sardinia (fig. 3); "Picts' Houses" (*weems*) of the Orkney Islands—some chambered tumuli, others underground dwellings. Xenophon (*Anab.*, IV. 5, 25) describes the underground dwellings of Armenia, where they are still in fashion on account of the extreme cold.

5. *Wooden huts on piles* (*Pfahlbauten*), remains of which occur in the lakes of Switzerland, Sweden, and Italy. *Crannoges*, or fortified islands, are found in Scotland and Ireland.*

These rude stone monuments, often in connection with earthworks (as near Stubenkammer in the Isle of Rugen), are spread broadcast over northern Europe. As we are unable to date their origin, so we cannot mark their end or limit their distribution. Dolmens and menhirs are still erected in Bengal.

Northern museums are rich in the smaller relics of this early civilisation, the Christiansborg collection (at Copenhagen) alone being credited with thousands of specimens. Those in the British Museum, and especially the valuable Christy collection, have been recently rearranged, and can now be studied in connection with the handiwork of savage races of modern times.

It may not be amiss to add that increased interest in this, as in other branches of archæology, has given a marked stimulus to forgery; and the disciples of "Flint Jack" are now no less skilled and successful than the

* See "Architecture" in *Enc. Brit.*, ed. 9, pp. 383-4.

manufacturers of " Moabite pottery " or " Asia Minor " *figurines*.

To a later, though still " Prehistoric," stratum of culture belong the Celtic torques and other rich gold ornaments. Iron, though ready to hand in certain localities, is generally assigned to a comparatively late period. It must be remembered, however, that this metal, unlike gold, silver, or bronze, is peculiarly liable to perish and leave scarce a trace behind. Even after the more plentiful iron had superseded bronze for weapons, the latter remained in use for ornamental purposes.

CHAPTER II.

EGYPTIAN ART.

BOOKS RECOMMENDED :—

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Egypt Exploration Fund, *Memoirs (Tanis, etc.)*, by Naville, Flinders Petrie, and others.

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Wilkinson, *Manners and Customs of the Ancient Egyptians*, edited by Dr. Birch.

Wilkinson, *The Egyptians in the Time of the Pharaohs* (contains Birch's *Introduction to the Study of Hieroglyphics*).

TILL Roman times the ancient world is for us, in great part, a blank. All interest centres round the Mediterranean and its eastern borders. The earliest civilisation of which we can form any definite picture grew up on the banks of the Nile, the Euphrates, and the Tigris. Among the nations of antiquity some, as those who once peopled the now deserted cities of America, have

left only monuments of stone; others, as the Jews, have left only tradition and manuscript. The Etruscans have carved their writings on their tombs, but all efforts to interpret their meaning have as yet proved fruitless. Greece has bequeathed to us an artistic wealth, equalled, if aught can equal it, by her own literature alone. Nor has Rome failed to follow, at due distance, in her steps.

The literature and the history of Egypt and Assyria are indissolubly linked with their monuments of stone or clay.

To approach the starting-point of Egypt's culture, as represented by the gigantic achievements of her sculptors and her architects, we must travel back over four thousand years before the Christian era.* Even then we find ourselves in the presence of a well-developed art, that does not radically differ from that which flourished under the most famous of her thirty dynasties. It must not, however, be assumed that Egyptian art was absolutely unchangeable. It had a beginning, though we cannot now trace it; and, like the art of every nation, it had its rise, its zenith, and its decay. But in Egypt these successive phases were abnormally slow in development. The highest point may have been reached under the Memphite kings; yet the sarcophagus of one monarch,† of the Thirtieth Dynasty, displays perfection in its carving, while the torso of another‡ may vie in purity of style and in execution

* Maspero, *Histoire Ancienne*, p. 41. As to Egyptian chronology, see Wiedemann, *Ägyptische Geschichte*, pp. 730-33.

† Of Nekhterhebi (Nectanebes or Nectanebo I.), B.C. 378-360. It is now in the British Museum.

‡ Nectanebo II. (B.C. 358-340). See Maspero, *Histoire Ancienne*, p. 659.

with the finest works that have come down to us from the ancient empire.

I. ARCHITECTURE.

TEMPLES.

The monuments of Egypt are universally characterised by massive grandeur and repose, by symmetry, by solidity of material and height of finish. These characteristics are especially manifested in architecture.

The essentials of a building are four in number, viz., *floor, walls, roof, openings*. To these may be added, for artistic effect, *columns, ornaments, and colour*. Let us consider these seven points with reference to Egypt.

1. Extent of floor, which most distinguishes the palace from the cottage, is a marked feature of Egyptian structure. With a breadth of 329 feet, the Hypostyle Hall of Karnak was 170 feet in length.

2. Walls. These were highly decorated with a peculiar kind of carving in relief, in which the outline of the figure was cut out so as to leave the figure itself in nearly the same plane as the wall-surface. The whole design was also painted in brilliant colours. The Pylon, or gate-tower, is a form of wall carried up higher than the rest.

3. Roofs were flat,* on account of the rare occurrence of rain in Egypt. Thus the architectural effects of gable, dome, spire, and vault were lost.

4. Openings. Windows were not in much request in the glare of southern sunshine. Such light as was necessary could be obtained through doorways and a species of clerestory.

* In private houses narrow chambers were brick-vaulted.

5. Columns were used as supports, as well as for artistic effect. In the simple rock-cut shafts of Beni Hassan (fig. 4), many see the origin of the Doric column. More stately edifices were adorned with numerous richly-painted columns. For the capital we find the lotus ("campaniform" or "bell-shaped"), either in bud or full blown, or even the head of the goddess

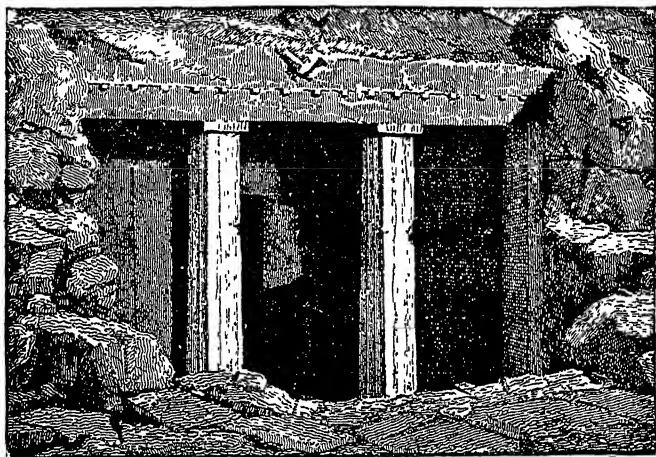


Fig. 4.—Tomb at Beni Hassan.

Hathor. There is great irregularity in the proportions of column to capital.*

6. Ornaments. Besides mouldings and the carving and painting already referred to, colossal statues were often placed against the walls.

7. Colour, either of the building material itself or in the shape of paint, formed an important element in Egyptian architecture.

* *Egyptian Archaeology*, p. 59.

Some buildings display architectural excellence in their internal features, some in their external. The temple architecture of the Egyptians was an essentially internal one, the exterior being comparatively uninteresting. Though acquainted with the arch, they preferred, like the Greeks, to employ the lintel.

The palace temples were often of vast size, as that of

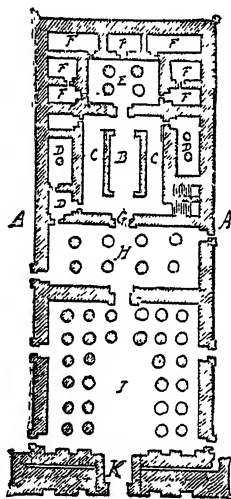


Fig. 5.—Plan of the Temple at Khonsu.

Karnak, though the actual shrine of the deity might be small.

We must content ourselves with the description of a typical temple, that of the god Khonsu (fig. 5), as given by Professor Maspero* :—

“On analysis, it resolves itself into two parts, separated by a thick wall (A, A). In the centre of the

* *Egyptian Archaeology*, trans., pp. 67, 68.

lesser division is the Holy of Holies (B), open at both ends, and isolated from the rest of the building by a surrounding passage (c), 10 feet in width. To the right and left of this sanctuary are small dark chambers (D, D), and behind it is a hall of four columns (E), from which open seven other chambers (F, F). Such was the house of the god, having no communication with the adjoining parts except by two doors (G) in the southern wall (A, A). These opened into a wide and shallow hypostyle hall (H), divided into three naves. The middle nave is supported by four lotus-flower columns, 23 feet in height, the sides each containing two lotus-bud columns 18 feet high. The roof of the middle nave is therefore 5 feet higher than that of the sides. This elevation was made use of for lighting purposes, the clerestory being fitted with stone gratings, which admitted the daylight. The court (I) was square, and surrounded by a double colonnade, entered by way of four side-gates and a great central gateway, flanked by two quadrangular towers with sloping fronts. This pylon (K) measures 105 feet in length, 33 feet in width, and 60 feet in height." To this were attached masts, from which floated long streamers of various colours.

As mystery was an attribute of Egyptian gods, so in their temples one passed gradually from sunshine to darkness. The effect of distance thus produced was heightened by structural artifices. One has a few steps to mount in passing inwards. This difference of level is combined with a lowering of the roof.

In enlarging a temple the sanctuary was left untouched, and only the ceremonial parts of the building were dealt with. Thus the great temple of Karnak was originally

small. Thothmes I. added two chambers, with a court in front, and flanked by two chapels. In advance of these he erected three successive pylons. Thothmes III. built two pylons facing the south. Amenhotep III. erected a sixth pylon. To this group of buildings (fig. 6)

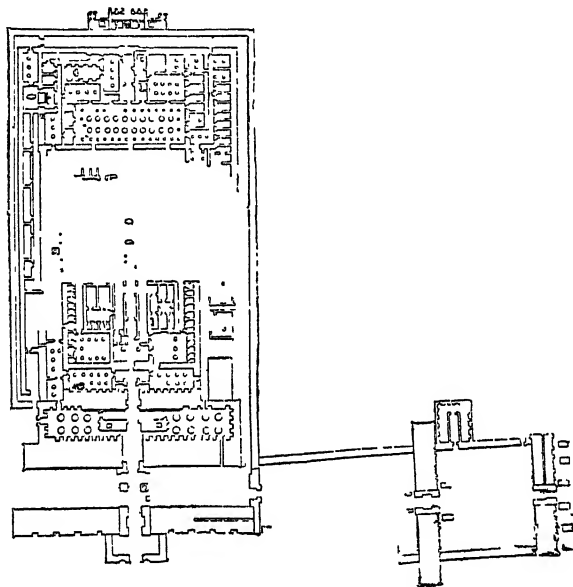


Fig. 6.—The temple of Karnak up to the reign of Amenhotep III.

Seti I. added a hypostyle hall of 170 feet by 329 feet, with a maximum height of 75 feet; also a pylon 50 feet higher (fig. 7). Kenrick* has remarked of this hall that, "according to the observation of the French Commission, the Cathedral of Notre Dame at Paris might stand within it and not touch the walls." To

* *Ancient Egypt*, p. 174.

give an idea of the size of the larger columns, he adds, "It would require six men with extended arms to embrace their circumference."

As inscribed cylinders and talismanic objects were placed in foundations in Chaldæa (p. 49); and as we deposit records on "laying the first stone," so beneath Egyptian temples models of various implements lie buried. At Tanis Mr. Petrie discovered such deposits

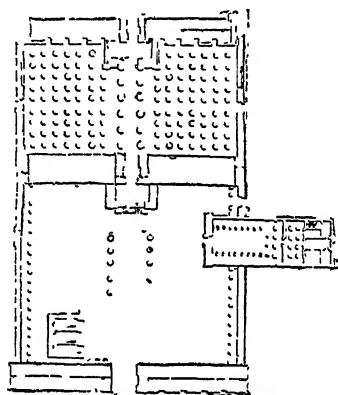


Fig. 7.—Plan of Hypostyle Hall, Karnak

of pottery, and plaques of porcelain, gold, silver, lead, copper, lapis lazuli, cornelian, limestone, felspar, and bitumen.

TOMBS.

Another colossal form of building was the pyramid, the largest—that of Cheops (fig. 8)—being originally 480 (now 452) feet in height, or about 150 feet higher than St. Paul's, while its base would exactly fill Lincoln's Inn Fields.* The next in point of size—

* Westropp, *Handbook of Archæology* (2nd edition), p. 78.

those of Chephren and Mykerinos—are not much smaller. These belong to the earliest monuments, having been built by monarchs of the Fourth Dynasty. A still earlier work of art, however, is the colossal sphinx, cut out of the rock (except its paws), in the neighbourhood of these pyramids of Ghizeh.

Other pyramids are at Abooseer, Sakkarah, Dashour, Lisht, and the Fayoum. All, roughly speaking, face the four cardinal points. They are built in steps, and are, in some cases, unfinished. At the present day the

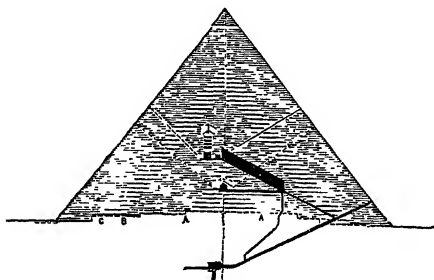


Fig. 8 — Section of the Great Pyramid.

greater part of the outer casing of dressed stone, by which the sides of pyramids became smooth, has been removed.

These pyramids, requiring the toil of thousands during many years, were, of course, the luxury of the few. But the Egyptians, like the Etruscans, were essentially a tomb-making people, and their sepulchres, often of large size, are elaborately decorated. Believing that the tomb was tenanted by the double (*Ka*) of the deceased, they provided an ante-chapel, in which his relatives might place offerings for the sustenance of

this shadowy being. In default of more substantial repast it was held that nutriment could be derived from the pictorial representations of good cheer with which the walls of the sepulchre were profusely decked.

To live in the other world the double required a body,* so the original body was preserved by salt, bitumen,† etc.; a process sometimes costing over £240.

The bodies of persons of high rank were deposited in stone coffins (sarcophagi).‡

In case the actual body should, after all, perish, statuettes of wood or stone, to supply its place, were deposited in the "*serdab*," the lurking-place of the double.

Besides the double two other emanations from the deceased, equally perishable, had to be provided for in a similar manner—the Soul (*Bi* or *Ba*), and the "*Khoo*," or "the Luminous," a spark from the fire divine.§ Though often visiting the gods, they regularly returned to the actual tomb, which, after the mummy had been deposited in it, was closed against the living. This vault served as an abode for the soul, as the more prominent chapel did for the double. In the case of the Pyramids this chapel was always separate. But it forms an integral part of the quadrangular tombs called mastabas (fig. 9), in which it is connected with the vault by a passage or shaft, closed

* Maspero, *Histoire Ancienne*, p. 55.

† The word mummy is derived from the Arabic *mîmîâ*, "bitumen." See Mr. Budge's *Prefatory Remarks* on unrolling the mummy of Bak-Ran.

‡ For details see *Guide to British Museum*, pp. 84-97; and Mr. Budge's *Remarks* quoted in the last note.

§ *Egyptian Archæology*, p. 108.

after the burial. The chapel, or sometimes the vault, was decorated with the painted images of meat and drink, on which the phantom tenant was to feed.

The latest and unfinished mastabas of Meydoom belong to the Twelfth Dynasty. Two systems replaced them, the first preserving the chapel above ground, and combining the pyramid with the mastaba; the second excavating the whole tomb in the rock, as at Beni Hassan (fig. 4).

"The funeral procession, and the scene where the deceased enters into possession of his tomb—both merely indicated in the mastaba—are displayed in full upon the walls of the Theban sepulchre" (fig. 10).*

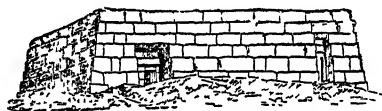


Fig. 9.—Mastaba.

Many details change in the course of centuries in these later tombs, and the horse is depicted where formerly the gazelle grazed. A belief in future rewards and punishments had now arisen, and the deceased had to be credited with his good deeds in the past. Under the new empire the pictures and inscriptions of the tomb chronicle the whole life of its possessor.

At Thebes the tombs of the kings consist of passages and the sepulchral chamber, all cut in the solid rock, while the chapels were at a distance in the plain. The longest and most complete of these catacombs, that of Seti I., descends to a distance of 470 feet, yet is

unfinished. As in the pyramids, devices were adopted to mislead the spoiler. "False shafts were sunk, which led to nothing, and walls, sculptured and painted, were built across the passages. When the burial was over, the entrance was filled up with blocks of rock, and the natural slope of the mountain side was restored as skillfully as might be."* The decoration is the same in all



Fig. 10.—Funerary Scene, Wall-painting

tombs of this class. "At Thebes, as at Memphis, the intention was to secure to the double the free enjoyment of his new abode, and to usher the soul into the company of the gods of the solar cycle and the Osirian cycle, as well as to guide it through the labyrinth of the infernal regions. But the Theban priests exercised

* *Egyptian Archæology*, p. 157. The whole account of the tombs there given is well worth careful study.

their ingenuity to bring before the eyes of the deceased all that which the Memphites consigned to his memory by means of writing, thus enabling him to see what he had formerly been obliged to read upon the walls of his tomb. Where the texts of the pyramid of Unas relate how Unas, being identified with the sun, navigates the celestial waters, or enters the Elysian Fields, the pictured walls of the tomb of Seti I. show Seti sailing in the solar bark; while a side chamber in the tomb of Rameses III. shows Rameses III. in the Elysian

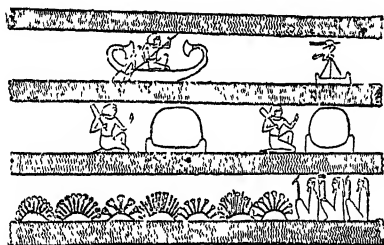


Fig. II.—Egyptian Elysian Fields, from a Wall-painting.

Fields" (fig. II).^{*} In these tableaux are comprised the travels of the sun and the soul throughout the twenty-four hours. Souls "were weighed by the god Thoth, who consigned them to their future abode according to the verdict of the scales. The sinful soul was handed over to the cynocephalous ape-assessors of the infernal tribunal, who hunted and scourged it, after first changing it into a sow or some other impure animal."[†] The innocent soul was set to till the Elysian Fields, and then took its pleasure guarded by good

Egyptian Archaeology, pp. 157-8.

[†] *Ibid.*, p. 159.

genii. And so, with mixed joy and fear and clamour, he passed on through the hours. This epic of Hades was epitomized on the sarcophagus, as may be seen on that of Seti I.* among the treasures of Sir John Soane's Museum.

In time pictures were supplanted in the tombs by models or real utensils—funeral boats, imitation bread-offerings of baked clay, moulds for the dead to make models of fish, flesh, and fowl. Arms, too, and other implements were there—for the most part broken, as among other nations—that their souls might still serve their master in the shadowy world.

So much for the rich man. Poverty brings strange bedfellows, and the poor were tumbled into common trenches, or old neglected tombs; often squeezed into second-hand coffins that would not fit. Luxuries were out of the question. "A pair of sandals of painted cardboard or plaited reeds; a staff for walking along the heavenly highways; a ring of enamelled ware; a bracelet or necklace of little blue beads; a tiny image of Ptah, of Osiris, of Anubis, of Hathor, or of Bast; a few mystic eyes or scarabs; and, above all, a twist or two of cord round the arm, the neck, the leg, or the body (intended to preserve the corpse from magical influences), are the only possessions of the pauper dead."†

Mummies were also made of animals, as bulls, cats, the ibis, etc., which were attached to the temples, and even worshipped by the Egyptians. Special respect

* Described by Sharpe (and drawn by Bonomi), *The Alabaster Sarcophagus of Oimenephthah I.*

† *Egyptian Archaeology*, p. 163.

was paid to the bull Apis, whose mummy was deposited in the Serapeum at Memphis.

CIVIL AND MILITARY ARCHITECTURE AND ENGINEERING.

In religious architecture stone was preferred to brick, but the latter was the staple material of civil and military buildings. It seems, however, that stone was employed for the walls of towns exposed to invasion by Asiatic tribes.* At Kahun, near the entrance of the Fayoum, Mr. Flinders Petrie has discovered a town of the Twelfth Dynasty. "The better class of houses usually had a large chamber, strikingly like the Roman *atrium*."

The wants of a teeming population necessitated the erection of vast storehouses (as at Pithom), and causeways were needed for the transport of huge blocks from the quarry to the river, and from the river to the temple or the pyramid. The skill of the engineer was exerted in regulating the storage and distribution of the Nile water, on which Egypt depended for its very existence. To Homer, "Aiguptos" is the river † as well as the land ‡ of Egypt. In the words of Herodotus, Egypt is the gift of the Nile.§ If that river failed to inundate its narrow valley and its Delta, Egypt, the granary of empires, would wither into dust; nothing would appear

* *Egyptian Archaeology*, p. 28.

† *Odyssey*, IV., 477.

‡ *Ibid*, XVII, 448.

§ *Δῶρον τοῦ ποταμοῦ*, Her., II., 5. True as to surface-deposit, even if Herodotus be wrong in supposing advance of coast. See vol. ii., p. 6, note 4 in Rawlinson's translation, 3rd edition.

amidst the sand but a few colossal relics of her ancient Pharaohs.

The obelisk is a form of monument akin to the pyramid, and specially Egyptian. It was a single block, covered with hieroglyphics; as indeed was the case with most monuments. Obelisks were placed in pairs (though not always of the same height) in front of colossal statues on each side of a gateway. Under the Empire Rome was adorned with several of these monoliths, set up singly; and nearer home we may find in "Cleopatra's Needle," on the Embankment, one of a pair originally erected at Heliopolis.

ARCHITECTONIC AND MONUMENTAL SCULPTURE.

Closely connected with architecture is Egyptian sculpture. As an instance of its architectonic character we may quote the lion- (or cat-) headed statues of the goddess Bast, used as caryatids to support colonnades. The larger figures—often of colossal size—are rulers, earthly or divine. Inferior beings are also represented, and sometimes a married couple, side by side.

Statues are often seated. If represented as walking, it is always the left foot that is advanced, as in archaic Greek art. Another peculiarity—also borrowed by the earlier Greek artists—is that the ear is placed too high. In bas-reliefs the king is represented on a gigantic scale as compared with the enemies, whom he slays wholesale. On a more moderate scale this exaggeration of the chief actor reappears in Greek art.

Portraiture was practised with success as early as the Fourth Dynasty. The foreign features of the

Shepherd Kings (Hyksos) may be traced in the monuments of the Sixteenth Dynasty at San (Tanis). An especially fine instance is the head of Apepi (Aphophis), recently acquired through the labours of Mr. Flinders Petrie for the Egypt Exploration Fund, and presented to the British Museum.

Among sculptured animals, the most noteworthy is a hybrid form known as the sphinx. To the body of a lion is added the head of a man, a ram, or a hawk. Avenues of sphinxes formed a usual approach to temples. Extant specimens of sculpture are usually of granite or other hard material; but the dry climate of Egypt has preserved for us even wooden figures, as those of Seti I. and Rameses II.

RELIGION.

The subjects of Egyptian sculpture are generally deities, celestial, terrestrial, or infernal. Of these Egypt boasted a large number, mostly connected with the sun and his travels. They are frequently represented with the heads of the animals specially consecrated to them. They were eventually divided into orders. The first of these orders comprised, at Memphis, Ptah, Shu, Tefnut, Seb, Nut, Osiris, Isis and Horus, Hathor; at Thebes, Amen-Ra, Mentu, Atmu, Shu and Tefnut, Seb, Osiris, Isis, Set and Nephthys, Horus and Hathor. Some gods, as Bes, were introduced from abroad.

In local worship deities formed triads, as Osiris, his wife Isis, and their son Horus.* Towards the close of

* Wiedemann (*Ägyptische Geschichte*, i., 3, 10) recognises three groups of gods, viz., that of Ra, that of the divine triads, and that of Osiris.

the Eighteenth Dynasty the established religion was shaken by dissent, Amenophis III. having introduced the worship of the sun's disk (Aten). In favour of this new deity Amenophis IV. tried to oust all other gods. The *odium theologicum* thus engendered has left its traces on the monuments in the erasure of some titles and the substitution of others; as on the back of a colossal statue of Amenophis III. in the British Museum (No. 21).

PICTORIAL RECORDS.

These statues, like most Egyptian works of art, bear the cartouche, or stamp, of the reigning monarch, and form a vehicle for much literary matter. This is expressed in hieroglyphics, or pictures of visible objects used symbolically or alphabetically. From such inscriptions on the walls of temples we learn of the Asiatic conquests of Thothmes III. In like manner are recorded the conquest by Rameses II.—the Sesostris of the Greeks—of the Kheta, identified with the Hittites. The pictorial records of Rameses III. introduce to us the Sardinians and other tribes destined to play an important part on the shores of the Mediterranean.

PAPYRI.

The papyrus of the Delta has been as useful as these monumental archives in preserving for us the literature, and especially the ritualistic lore of Egypt. These rituals, or portions of *The Book of the Dead*, are distributed through various manuscripts, none containing the whole work. They have been collected by

M. Naville.* These rituals are in hieroglyphics. Other forms of writing were: (1) *Hieratic*, a sort of running hand; and (2) a still more cursive form called *Demotic*, or *Enchorial*, for the language of the common people, and principally used in the time of the Ptolemies.

Many of the papyri are illustrated. These, and the paintings on the tombs, give us a vivid insight into the ideas as well as the daily life of the ancient Egyptians. That they were not devoid of a sense of humour may be seen from the delightful caricature of a lady-cat of



Fig. 12.—Caricature from an Ostrakon.

high degree, whom the obsequious Thomas serves, his tail deferentially stowed away between his legs (fig. 12).

Egyptian vases are not so elegant in shape as Greek. They were made on the potter's wheel, seldom stamped out from moulds. An important class are the *Canopi*, in which were placed the internal parts of bodies. Many of the "*shabti*," or sepulchral figures, are made of so-called "porcelain," with a brilliant blue or green glaze.

* *Das Ägyptische Todtenbuch der XVIII. bis XX. Dynastie.* Berlin, 1886.

II. PAINTING AND SCULPTURE,* DRAWING AND COMPOSITION.

Pen-drawings (figs. 13 and 14) abound in religious works, such as *The Book of the Dead* and *The Book of Knowing that which is in the Tuat* (divine nether-world). These works were reproduced in large numbers.

To study the principles of composition among the Egyptians, however, we must turn to their temples and their tombs. Animal life is depicted there with great



Fig. 13.—Vignette from *The Book of the Dead*.

success. To represent mankind was not so light a task, and the conventional system of the Egyptians was peculiar. "The head is almost always given in profile, but is provided with a full-face eye, and placed upon a full-face bust. The full-face bust adorns a trunk seen from a three-quarters point of view, and this trunk is supported upon legs depicted in profile. Very seldom do we meet with figures treated according to our own rules of perspective." †

* The substance of the following remarks on Painting, Sculpture, and the Industrial Arts in Egypt will be found in greater detail in Maspero's *Egyptian Archaeology* (Edwards), chapters iv. and v.

† *Egyptian Archaeology*, p. 171.

Allowing for these conventionalities, we may admire the technical skill of the Egyptian draughtsmen. Their powers of composition are marred by want of perspective, and a boat in profile floats strangely on

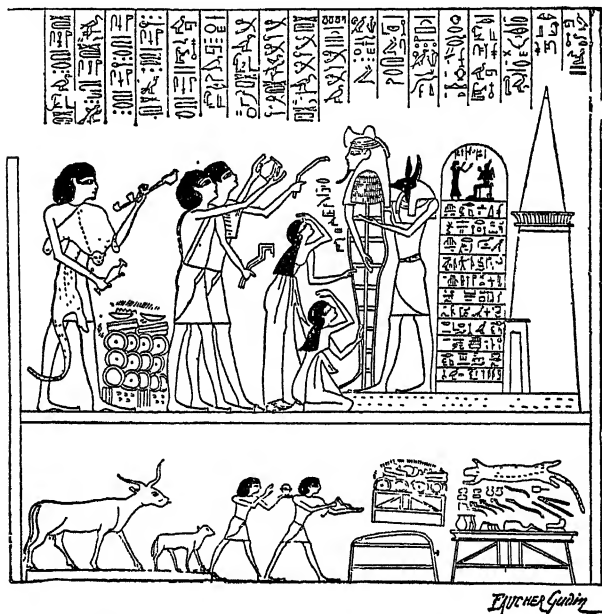


Fig. 14.—Figure Scene from papyrus of Hunefer

vertical water, neatly bordered with radiating trees (fig. 15).

The mummy-portraits that, with their lifelike expression, arrest our attention as we enter the National Gallery, belong rather to Hellenic than to Egyptian art.

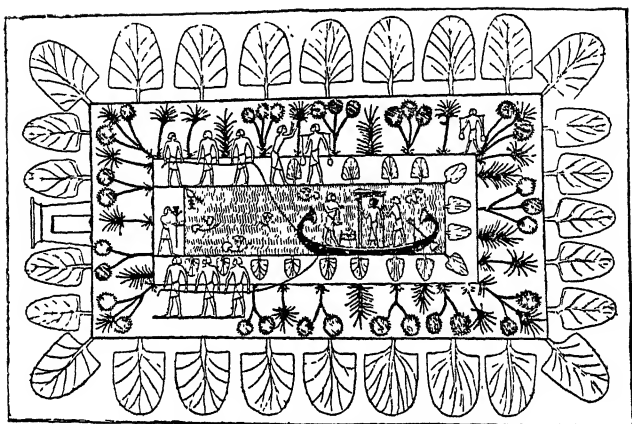


Fig. 15.—Garden and pond, Wall-painting.

TECHNICAL PROCESSES.

A piece of iron has been found in the Great Pyramid, and this metal probably enabled the Egyptian artist—though unacquainted with steel—to master his most stubborn material. The effect of bas-relief was produced in three ways: by incised lines; or by cutting away the stone round the figure, so that it stood out in relief on the wall; “or by sinking the design below the wall-surface and cutting it in relief at the bottom of the hollow.”

Among Egyptians—as among the earlier Greeks—painting was subservient to the needs of the architect and the sculptor. Its strength lay in decoration.

EXTANT WORKS OF SCULPTURE.

The earliest representative of sculpture is the colossal Sphinx of Ghizeh. Time has worn away the surface

of paws and breast; fanatics have broken off beard and nose. Yet the eyes still gaze out into space; the mysterious smile still lives and plays around the lips. The expression of calm, conscious power is the creation



Fig. 16.—The "Cross-legged Scribe."

of no "'prentice hand." Can the goddess of Egyptian art have sprung into existence fully armed at birth? If the tentative efforts of earlier sculptors exist in Egypt, they still await the explorer far down beneath the desert sand.

The attitudes of Egyptian statues are limited in number. A reproduction of the peculiarities of the body, especially of the head, was essential to meet the requirements of the double. Hence portraiture meets us on the threshold of sculpture. The Memphite art was essentially realistic. The cross-legged scribe (fig. 16) sits in tailor-fashion awaiting dictation. A moment more, and the ree

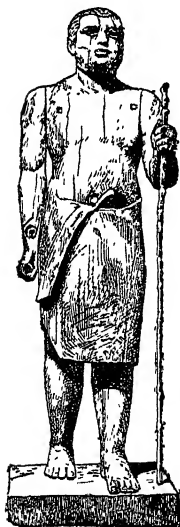


Fig. 18.—The
"Superintendent
of Works."



Fig. 17.—Chephren.

will be speeding over the papyrus before him. He who chiselled this embodiment of attention must have been the very Myron of the Nile. Yet this is no eclectic

work, no canon of proportion, but a faithful portrait of a particular person who lived six thousand years ago.

Such figures owe much of their vivacity to the treatment of the eye. Within bronze-edged lids comes the white enamel, and behind a crystal iris is fixed a stud of silver, reflecting light in life-like manner.

Very different is Chephren (fig. 17), who sits on his throne calmly gazing forward, every inch a king.

Different again is the middle-class "superintendent of works" (fig. 18), "whose whole person expresses vulgar contentment and self-satisfaction." The kneading baker (fig. 19) compares favourably with Greek renderings of the same subject in terra-cotta. In Khnumhotep we have a faithful portrayal of a dwarf.



Fig. 19.—The "Kneading Baker."

So much for the plastic art of Memphis. Works of the Eleventh and immediately succeeding dynasties cannot be compared with these earlier specimens. They are feeble and commonplace. The sphinxes of the Hyksos period, found at Tanis, form a contrast. These are full of energy. "The eyes are small; the nose is aquiline, and depressed at the tip; the cheekbones are prominent; the lower lip slightly protrudes. The general effect

of the face is, in short, so unlike the types we are accustomed to find in Egypt, that it has been accepted in proof of an Asiatic origin"* (fig. 20).

The Eighteenth, Nineteenth, and Twentieth Dynasties have left more monuments than all others together. Under them there was a taste for elaborately finished

* *Egyptian Archæology*, p. 221.

colossi. The bas-reliefs attained a high degree of excellence, as in the head of Seti I. (fig. 21).

Of sculpture in the round, most interesting examples are the melancholy features of Horemheb,* delicately chiselled in granite, and the *spiritual* face of Taia, the queen of Amenophis III. (fig. 22).



Fig. 20.—Sphinx of the Hyksos Period.

The Nineteenth Dynasty, like its predecessor, was fruitful of colossal figures; that of Rameses II., at Tanis, according to Mr. Petrie, must have been ninety feet in height, even without its pedestal.

It has been said that a decline in art set in in the time of this Rameses. This opinion is not well grounded. The decline did not take place till after the

* M. Perrot takes this as the portrait of Menephthah.

reign of his son and successor, Menephthah, and was

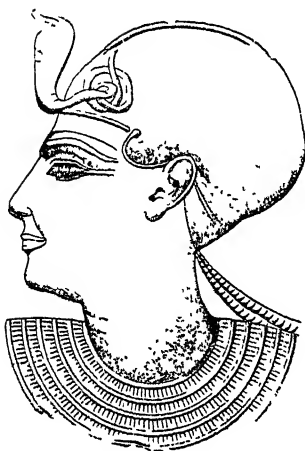


Fig. 21.—Seti I.

under which the plastic art of Egypt sprung into a new and vigorous life.

"The Saïtic style," says Professor Maspero, "lacks the breadth and learning of the first Memphite school; it also lacks the grand, and sometimes rude, manner of the great Theban school. The proportions of the human body are reduced and elongated, and the limbs lose in vigour what they gain in elegance."* Two of the ex-

the natural outcome of invasion, anarchy, and revolt.

A Renaissance marks the closing years of the Twenty-fifth or Ethiopian Dynasty. To this belongs the statue of Queen Ameniritis (fig. 23). It was the first Psammetichus, however, the founder of the Twenty-sixth or Saïte Dynasty, who gave the impulse



Fig. 22.—Queen Taia.

* *Egyptian Archaeology*, p. 232.

traordinary attitudes of repose indulged in by Orientals—squatting on the heels, and sitting on the ground with legs drawn up—now appear, almost for the first time, in sculpture.

Under the Ptolemies the leaven of Greek influence began to work, and resulted in the development of a hybrid school.

The Roman emperors, from Tiberius to the Antonines, did what they could to arrest the progress of decay. The troubles of their successors, and the establishment of Christianity, finally crushed what was left of the art of Egypt.

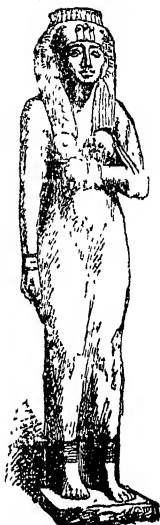


Fig. 23.
Queen Ameniritis.

III. INDUSTRIAL ARTS.

STONE, GLASS, AND CLAY.

Among the industrial arts of Egypt the work of her lapidaries holds a prominent place. Except the diamond, the ruby, and the sapphire, all stones were familiar to them, as well as pearls, amber, coral, turquoise, and mother-of-pearl. Cut into beads or amulets of various shapes, they are scattered in myriads over the cemeteries. One class claims special mention, the representations of the *Kheper*, or sacred beetle (*scarabæus*), emblem of life. They are of all sorts and sizes, up to the monster that almost bars our passage through the Museum gallery. Some are wrought on the under-

side as on the upper ; some flat and plain underneath ; others, vaguely suggesting the insect's form, are called scarabæoids.

The act of glass-blowing is represented in early tombs. Egyptian glass is rarely colourless, often slightly yellow or green. One of its chief uses was for counterfeiting gems, but it also supplied amulets and ornaments of various kinds. Threads of parti-coloured glass were fused into one body, which, when cut in slices, reproduces the same pattern.

Enamel was applied to stone, producing what is erroneously termed Egyptian porcelain. Painted and enamelled tiles from the temple of Rameses III. at Tell-el-Yahoodeh are preserved in the British and other museums.*

WOOD, IVORY, LEATHER, AND TEXTILE FABRICS.

In carving spoons the Egyptians were exceedingly skilful ; witness the girl bearing offerings with her three ducks (fig. 24).

The carver's skill was also in request for the more elaborate mummy cases—where the lid was formed by the figure of the deceased—and for the various furniture of the tomb. The mummy case of Mykerinos is thus carved in human form, and his basalt sarcophagus was an imitation of a wood-carved house.

A magnificent throne may be seen in the Fourth Egyptian Room at the British Museum. The funeral canopy of the Princess Tsi-em-Kheb, daughter, wife,

* See Prof. Hayter Lewis, *Transactions of the Society of Biblical Archæology*, Vol. VII., Pt. 2.

and mother of high priests, is a gorgeous work in leather of many hues. On it appear stars and vultures, antelopes and scarabæi, the lotus and the papyrus. "The hieroglyphs and figures were cut out from large pieces of leather; then, under the open spaces thus left, were sewn thongs of leather of whatever colour was required for those ornaments or hieroglyphs. Finally, in order to hide the patchwork effect presented at the back, the whole was lined with long strips of white, or light-yellow, leather."* This unique specimen forms the chief subject of Mr. Villiers Stuart's volume, *The Funeral Tent of an Egyptian Queen*, where the colours are reproduced.

The fine linen of Egypt has been proverbial in every age, and the winding-sheet that enfolded the hands of Thothmes III.† is described as rivalling the muslin of India and the transparent robes of Cos.

METALS.

Of bronze we have no statuettes earlier than the expulsion of the Hyksos; most date from the Twenty-second or later dynasties. The bronze contains, in some cases, an admixture of gold or silver, whence it receives the rich lustre attributed to Corinthian bronze.

In hitting off the peculiar characteristics of animals—and, above all, those of the feline species—the Egyptians



Fig. 24.—Carved spoon, girl with offerings.

* *Egyptian Archaeology*, p. 292.

† See p. 44.

in all ages were pre-eminently happy ; and the number

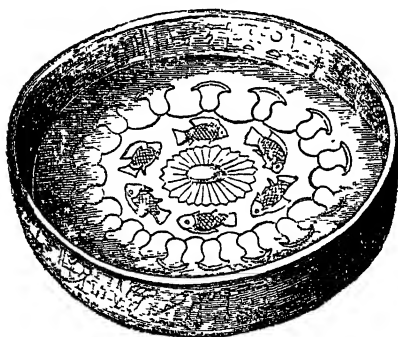


Fig. 25.—Gold Cup.

of deities having the form of lion or cat allowed ample scope for the display of this gift.

The conquering Pharaohs of the New Empire outdid their predecessors in dedicating golden statues. Later princes replaced the

images of gold and silver that had become the booty of Assyria's invading hosts. These golden images, combined at times with ivory and gems, could not escape Roman rapacity or Christian zeal. With them went the plate used in temples or private houses. Of the scanty remnant the Louvre possesses a gold cup, the gift of the third Thothmes to his general Tahuti (fig. 25). Of silver there are five vases of *repoussé* work preserved in the Egyptian Museum (fig. 26).

Till the rule of the Persians and the Ptolemies, Egypt struck no coin ;* the precious metals took the form of ingots, personal decoration, or plate.

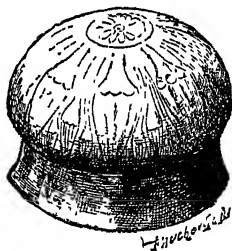


Fig. 26 —Silver vase.

* For exchange and barter in Egypt see the Tomb picture of a market in *Gazette Archéologique*, 1880, Pl. XVI, quoted by Perrot et Chipiez, Tome V., p. 257.

Egyptians, like all Orientals, were passionately fond of jewellery. Almost every man had his ring,* every woman her necklace. The ruling passion was strong in death, and mummies have been found "cuirassed in gold." One cannot fail to note the analogy of the burials at Mycenæ (page 118).

Facile princeps among the finds of jewellery is the *parure* of Aah-hotep, wife of King Kames, and probably mother of Ahmes I., founder of the Eighteenth Dynasty. Anklet and armlet, bracelet, chain, and mirror, are fully described by Professor Maspero.† Still more interesting is the golden poignard (fig. 27) found in her coffin; for its bronze centre, damascened with gold, may be compared with a similar weapon discovered at Mycenæ.

IV. MUSEUMS.

Foremost, though one of the most recent collections, is that of Ghizeh (formerly at Boulak). Others are at Paris (the Louvre), Berlin, Leyden, Turin, Florence, Athens, etc. One of the largest is contained in the British Museum. The archæological spoils amassed by the French *savants* who accompanied Napoleon to Egypt fell into the hands



Fig. 27.
Gold Poignard of
Aah-hotep.

* When the mummy of Bak-Ran was recently unrolled by Mr. Budge at University College, London, no trace of amulet or scarab was found, not even a ring, though the wrappings were of good quality.

† *Egyptian Archaeology*, pp. 314-18.

of the British in 1801, on the capitulation of Alexandria, and were presented to the nation by George III. The Queen, the Prince of Wales, and others have followed his example. From Mr. Salt were obtained the fruits of Belzoni's discoveries. To the Egypt Exploration Fund are due some of the most recent additions, those from San or Tanis, the special seat of the Hyksos.

In the Southern Gallery stands the Rosetta Stone, the key that has unlocked the secret of Egyptian writing. Of its three inscriptions of the same purport, one is in Greek,* the other two in Egyptian, written in hieroglyphic and enchorial characters respectively. The decipherment of the Egyptian writing was first achieved by Young and Champollion.

Greatest of all Egyptian "finds" was the discovery, some ten years since, of forty royal mummies and six thousand other objects, stowed away in a pit at Dayr-el-Baharee, where they had been concealed in the time of Aoupout, to escape the marauders who plundered the more exposed sepulchres. The secret of this treasure-trove had long been known to certain Arabs, and the thieves falling out it became known to the authorities. In 1881 Brugsch Bey was despatched to Thebes, whence, amid the wailing of the natives, the spoil was removed to Boulak, and thence to Ghizeh.

The most interesting of the remains were those of Ahmes I. (1750 B.C.), still wreathed with funeral garlands, Thothmes III., Seti I., and Rameses II.

The mummy of Thothmes was unrolled, and, for a few moments, the countenance of the great conqueror met the light that he had left thirty-five centuries before.

* For translation see *Records of the Past*, vol. iv.

Just the flash of light enough to seize his features with the camera—a quiver—and they were gone for ever.*

Thothmes was a small man (his mummy measured 1·60 metre). Rameses II., allowing for the shrinking of the mummy, must have been over six feet in height (length of mummy 1·80 metre).†

* Compare Signor C. Avvolta's account of the Etruscan warrior's crumbling into dust, Dennis, *Cities and Cemeteries of Etruria*, i., p. 388 (revised edition).

† For a full account of this discovery see Maspero, *La Trouvaille de Deir-el-Bahari*, and *Guide du Visiteur au Musée de Boulaq*, pp. 314 seqq.

CHAPTER III.

CHALDÆAN AND ASSYRIAN ART.

BOOKS RECOMMENDED :—

Babelon, *Manual of Oriental Antiquities*, translated and enlarged by B. T. A. Evetts.¹

Botta, *Monument de Ninive*.

Duncker, *History of Antiquity*, translated by Abbott.

Layard, *Discoveries in the Ruins of Nineveh and Babylon* (and other works).

Maspero, *Histoire Ancienne des Peuples de l'Orient*.

Perrot et Chipiez, *Histoire de l'Art dans l'Antiquité*, tome ii. (also English translation by Armstrong).

THE art of Chaldæa may boast an antiquity almost equal to that of Egypt. But the quarries that line the long course of the Nile have no parallel in the lower reaches of the Euphrates, and Chaldæa had to be content with less durable material. Wood, indeed, of the better kinds is as rare as stone, and the clay of Mesopotamia has, in all ages, furnished her buildings. Nor has its use been limited to this. The records of dynasties, and the calculations of the astronomer, have been preserved to our own day on the fragile yet imperishable terra-cotta. One tablet announces the coming of the Flood, and contains sailing orders for the Chaldæan Noah. Another refers to the

¹ This excellent work forms the basis of the present and following chapters on Oriental Art.

defeat of Astyages and the capture of Babylon by Cyrus. Lists of square and cube roots, and references to rights of way, lawsuits, and tithes, prove that the troubles of the present were shared by the past. Specially interesting, too, are the numerous records of sale, letting, or mortgage, duly signed, sealed, delivered, and attested by several witnesses. The contracting parties sometimes mark the document with their nails instead of seals.

The earliest traces of civilisation have been found, not at Babylon, but in the *tells* or artificial mounds of Lower Chaldæa. Excavations by Messrs. Loftus and Taylor at Abu Shahrein (Eridu), Warka (Erech), and Mugheir (Ur, birthplace of Abraham), have been attended with success. But those undertaken by M. de Sarzec at Tello (Tell Loh, Sirtella, or rather Lagas),* enable us to form a fairly accurate estimate of early Chaldæan architecture and sculpture, as represented in the palace of Gudea, who lived some two or three thousand years before the Christian era.

ARCHITECTURE.

Herodotus† has left us an account of the building of the walls of Babylon, in which he describes the bricks as baked in kilns. Much of Chaldæan building was, however, executed in unbaked brick, which, under the action of heavy rain, soon sunk into the mud whence it came.

The presence of rivers and canals throughout Meso-

* See *Oriental Antiquities*, p. 3, *Note* by Mr. Evetts.

† I., 179.

potamia necessitated the raising of a dwelling above the damp soil on a platform of unbaked brick.

The walls that rise on the platform at Tello (fig. 28) are nearly six feet thick, and form a parallelogram of 170 feet by 101. As in Assyria, it is the angles, not the sides, that face the cardinal points. There was at least one doorway in each façade, but no

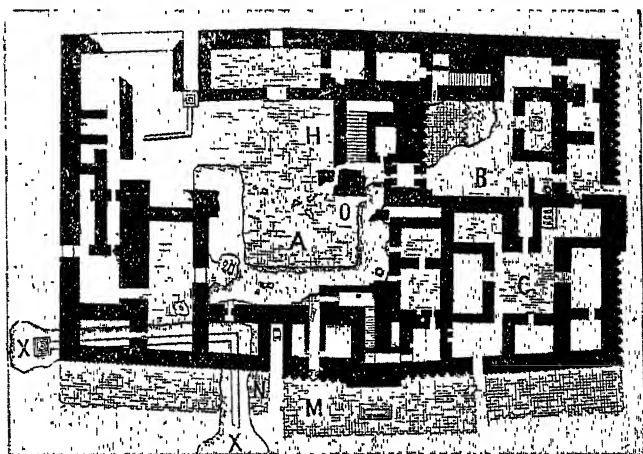


Fig. 28.—Plan of the palace at Tello (after Heuzey).

external windows. In the absence of mouldings the inner surface of the walls may have been decorated with colour or drapery. There are thirty-six chambers, eleven or twelve feet wide, but varying in length from ten to thirty-nine feet. The thickness of the walls seems intended to meet the thrust of a vaulted roof.

Between the courts A and B, at the point H, was found a baked brick structure, forming the lower

layers of the *sikkurat*, or staged tower. "These towers always had, from the first, seven stages, each painted of a different colour, and connected with the worship of the sun (Samas), the moon (Sin), and the five planets of the astronomical system of the Chaldæans."⁴

Each of the courts A, B, C had its own entrance, and communicated with the next only by a passage easily closed. The isolated group of chambers surrounding C was the harem; B was inhabited by the king and his officers. Round A were the servants' quarters. The doors turned on wooden pivots, sheathed with bronze.

At Abu Shahrein and Warka, Loftus and Taylor found a peculiar decoration. The wall was coated with clay, into which were pressed cones of baked clay, of which the bases only remained visible. These bases, coloured black, red, white, or yellow, were separated from one another by coloured lines. The same colours, and also blue, are found on the brilliant glazed bricks, forming another system of decoration.

For the protection of the crude brick special precautions were taken. In the necropolis at Mugheir a system of drainage was so carefully established that it has kept the tombs dry to the present day.

In Egypt † the commencement of a building was marked by foundation deposits. In Chaldæa these took the form of a clay cylinder with inscription and talismanic objects of clay or metal.

⁴ *Oriental Antiquities*, p. 16

† See p. 19.

SCULPTURE.

First in point of time among the fragments from Tello stands a limestone bas-relief (fig. 29), with four

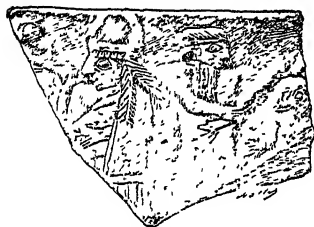


Fig. 29.—Bas-relief from Tello (Louvre).

figures. Seated towards the left is a beardless man, with a huge eye seen in full. Two locks fall on his shoulders. His tiara is decorated with horns. His robe leaves the right shoulder bare. His upraised hand supports a cup, for libations

to the deity before him. On the right a square-shouldered bearded man, with flat cap and flowing robe, is about to strike the fourth figure with a club.

More advanced is the "Eagle and Lion Tablet" (fig. 30), on which is mentioned King Ur-Nina (B.C. 2500). The lion's body is well depicted.

The "Vulture Stela," on which is the name of a son of Ur-Nina, represents a third stage.

"The three fragments of this limestone stela are carved on both sides. On one of them a flock of vultures carry away human remains."* The human heads still have the eye exaggerated. Another fragment (fig. 31) represents

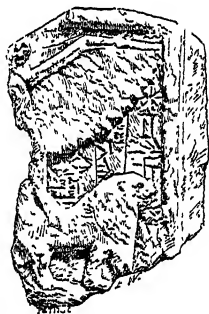


Fig 30.—Bas-relief from Tello (Louvre).

* See *Oriental Antiquities*, p. 24.

apparently the construction of a sepulchral mound. A third shows a scene of carnage. On the back of the pillar is a spread eagle on a pole, and a head with elaborate tiara.

Ten headless statues—seated or standing—and one separate head were found in the largest court, and other heads elsewhere. One of these wears a turned-up cap.

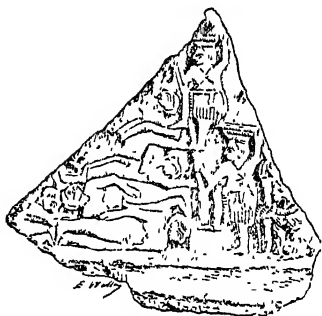


Fig. 31.—The Vulture Stela (Louvre).



Fig. 32.—Chaldean statue (Louvre).

The art is realistic, expressing even the wrinkles; the proportions are too short.

The statues, both seated and standing, are of identical type. One of the former (fig. 32) resembles those of Branchidae (pp. 144-45). The hands are clasped in an attitude of meditation and devotion; the feet are carefully chiselled. On the knees is a tablet. Another has a similar tablet, with the plan of a fortress in outline. Beside it is carved a scale.

Far advanced is the bas-relief of women with out-

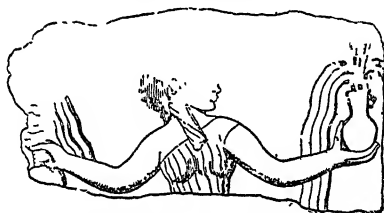


Fig. 33.—Bas-relief from Tello (after Heuzcy).

stretched arms and magic vases (fig. 33).*

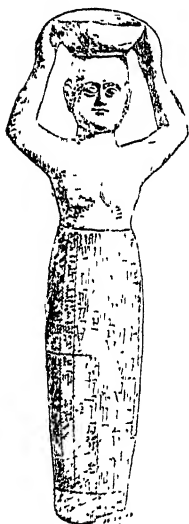


Fig. 34.—Canephoros of Kudurmapuk (Louvre).

MINOR ARTS.

As a fair specimen of bronze statuettes we may take the canephoros (fig. 34), whose date (2000 B.C.) is fixed by the king's name inscribed on it. The strongly marked eyebrows and eyes remind us of the larger heads in stone.

The terra-cotta figurines, probably of no early date, represent men in long robes and women in closely-fitting tunics.

From the monuments we may gain some dim idea of the famous weaving and needlework of Babylon.

Aristophanes, in the *Wasps* (1137), speaks of *καννάκη*, or *καννάκης*, as a costly woollen stuff, and describes it

* Mr. Budge (*Remarks on Mummies*, p. 6) has noted in statues found at Tell Lo "a strong likeness in features and build of body to those of the early kings of Egypt."

vaguely as Persian. M. Heuzey has shown that this may be traced at least as far back as the sculptures

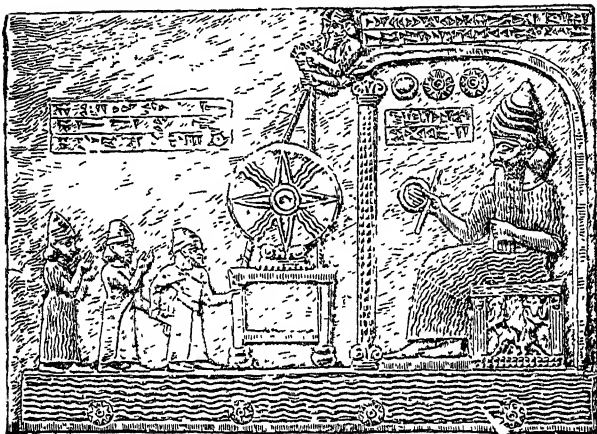


Fig. 35.—Bas-relief of the tablet of the god Samas (British Museum).

of Tello. The tablet of the god Samas (fig. 35), of about 850 B.C., shows the material in question as well as other matters of Chaldæan culture, including volutes of Ionic character, forming the base as well as the capital of a column.

The gold and silver of Babylon have gone the way of most gold and silver ; but the engraver's skill is amply displayed in the numerous cylinders or seals of hæmatite, chalcedony, marble, or onyx.

To such an artist is due the small steatite head (fig. 36) that is considered the gem of the Louvre collection from Tello.



Fig. 36.—Chaldæan head in steatite (Louvre).

As a specimen of the cylinders let us take one bearing the name of Sargon the First, to which the date of 3800 B.C. is assigned (fig. 37). On each

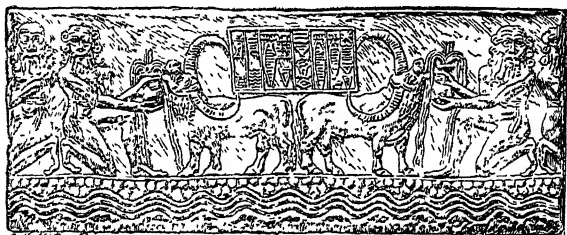


Fig. 37.—Cylinder of Sargon (De Clercq.)

side Izdubar gives drink to a bull, whose muscles, like the giant's, are delineated with great success.

ASSYRIAN ART.

ARCHITECTURE.

The civilisation of Assyria was derived from the Chaldæan, and no strongly-marked distinction can be drawn between the two. The same scarcity of the more solid building materials led to the same structural methods, and, to a great extent, the same ruin in both countries. The Assyrians were more warlike and bloodthirsty than their neighbours; and it has been asserted that while we owe astronomy to Chaldæa and architecture to Egypt, Assyria left no legacy but devastation and destruction. Yet it is certain that she at any rate helped to pass on the torch of civilisation to the West. The arch is found practically used in the drainage of Nineveh, as well as

depicted on her walls (fig. 38). Her colossal images of bulls and lions are good examples of the architectural use of sculpture. The long-drawn series of alabaster slabs suggested, in all probability, the Ionic frieze; and one seems to recognise on some of them the rudiments of both Ionic and Corinthian capitals.* In her tasteful pavements † none can fail to recognise at once the influence of Eastern embroidery and the foreshadowing of Greek ornament. It requires but the touch of Hellenic genius to transform the Assyrian bordering into the "honeysuckle" of the Erechtheum. If in treating the human form the Assyrian artist never emancipated himself from Oriental stiffness, yet in the lion and the hunting-dog he showed himself

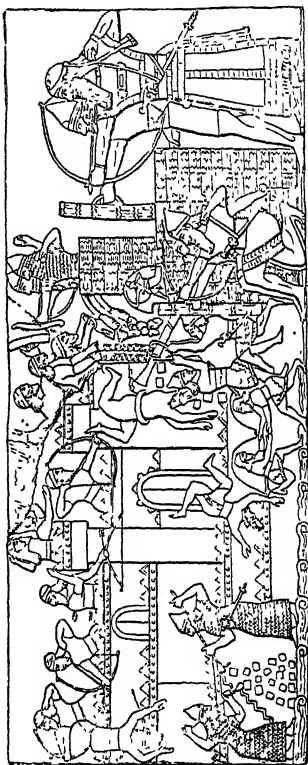


Fig. 38. — Siege of a fortress (from a bas-relief in the British Museum).

* See in British Museum, slab 11a in the Nimroud Gallery, and 92 in the Assyrian Basement.

† From Kouyunjik; now in the Assyrian Basement, British Museum, Nos. 97-202a. Compare the Greek "Honeysuckle" from the Erechtheum in the Elgin Room, No. 129.

the Landseer of antiquity. In spite, however, of varied scenes, there is in Assyrian sculpture a pervading monotony. It proclaims the glory of the king and nothing more.

Being nearer the mountains Nineveh was not quite so devoid of stone as Chaldæa. Limestone was used for the basements of buildings, exposed as they were to damp. Sparingly, too, it was used to face the ramparts. In the actual palace stone was not used, except for

lining and paving a few of the rooms. These lining slabs were decorated with bas-reliefs. Unlike the Egyptian, the Assyrian walls were always perpendicular. Their thickness—in some cases twenty-six feet—supported massive vaults and terraces, and formed a welcome barrier against the scorching

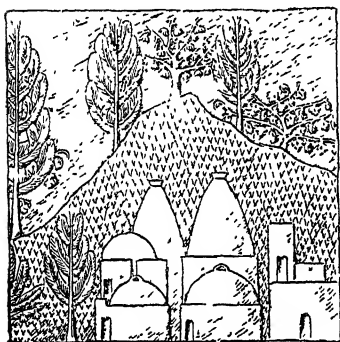


FIG. 39.—Vaulted and domed houses (after Layard).

heat of summer. Blocks of these clay vaults, several yards in diameter, have been found during the excavations, covered with stucco or painting. Victor Place, who succeeded Botta at Khorsabad, discovered a large semicircular arch over a doorway. Domes surmounted square chambers, as may be seen by a bas-relief (fig. 39). The use of the vault is best seen in the drainage.* The

* See p. 228*f*, vol i., of *Chaldæa and Assyria* (Armstrong's translation of Perrot et Chipiez, tome ii.)

voussoirs were ingeniously made to lean back and support one another, thus dispensing with wooden framework ; for timber, it must be remembered, was an imported luxury. The Assyrian princes, and, after them, Nebuchadnezzar, actually had the cedar of Lebanon carried overland to the Tigris or the Euphrates. Stone being still scarcer, the column, when used at all, was generally of wood, with a stone base, which, like the capital, was sometimes a spheroid. Sometimes it was a sphinx or a lion, just as the bulls and lions at the doorways supported an arch. Similar bases were used in the middle ages.* The shaft was

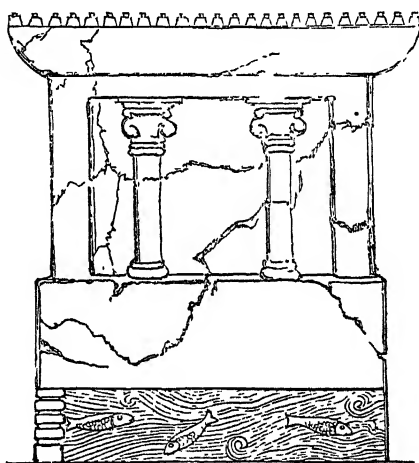


Fig. 40.—Shrine with columns (Botta, *Les Monuments de Ninive*, pl. 114).

painted or sheathed with metal. At Khorsabad a cedar beam was found plated with bronze, in *repoussé* work, in imitation of a palm-stem. Bas-reliefs show us roofs supported by columns, with base and capital like the Ionic (fig. 40; see also fig. 35). The Ionic volute is

* In South Kensington Museum are two Italian white marble lions of the 11th or 12th century, which have served as bases of columns.

suggested in the altar dedicated by Assur-Nasi-Pal (British Museum, 71).

The Chaldæan type of palace prevailed also in Assyria, the best-preserved specimen being that of Sargon (about 710 B.C.) at Khorsabad. The palaces of his son Sennacherib, of Assur-nasir-pal, of Shalmaneser, of Esarhaddon and Assur-bani-pal, have been explored by Layard, Rawlinson, George Smith, and Rassam. It is said that some 48,233,000 cubic feet of clay went to form the terrace and the walls of Sargon's palace. This comprised 209 rooms; their walls are still in parts twenty-six feet high. From the *seraglio*, or rooms of the king and his chief officers, came the bas-reliefs now in the Louvre. The chief doorways were flanked with colossal bulls or lions. The walls of the principal courts were lined with enamelled bricks, representing animals and mythological scenes. Hard by stands the *sikkurat*. Of its seven stages, of different colours, three, and the beginning of a fourth, are still standing; the lowest white, the next black, the third reddish purple, the fourth blue. Fragments of enamelled bricks, vermilion, silver-grey, and gold, make up the mystic seven. M. Babelon compares the descriptions by Herodotus of the temple of Bel (i., 181), and of the fortress of Ecbatana (i., 98), in both of which a similar arrangement is mentioned. These staged towers seem to have served as observatories.

The description of Babylon handed down by the ancients has often been treated as fabulous; yet their estimate of eighty-five feet for the thickness of the walls is corroborated by the actual measurements of those at Khorsabad, which are from seventy-eight to ninety feet

thick. It is estimated that the great enclosure of the Babylon of Nebuchadnezzar is "seven times the extent of the fortified enclosure of Paris."* The limits of Nineveh were probably no less wide, four towns being included in a group.

ASSYRIAN SCULPTURE AND PAINTING.

Abundance of alabaster tempted the Assyrians to avoid the expense of importing other kinds of stone better suited for sculpture in the round. Too fragile for such sculpture, this alabaster was well adapted for bas-relief, which consequently prevailed at Nineveh. As exceptions may be mentioned the statue of Assurnasir-pal (B.C. 885-859), in the Nimroud Gallery, British Museum (No. 89), and in the Nimroud Central Saloon a seated Shalmaneser (about B.C. 850), in black basalt, from Kalah Sherghat, the supposed site of Asshur, primitive capital of Assyria; and two statues of the god Nebo (69 and 70).

In the Assyrian Transept of the British Museum is a female torso (No. 849), with inscription of Asshur-Bel-Kala, King of Assyria, *circa* 1100.

We find, too, in the British Museum (Nos. 87, 847, 88, and 110), arch-headed monoliths, with bas-reliefs of Assurnasir-pal (B.C. 885-859); Shalmaneser II. (B.C. 859-825), and Samsi-Rammanu (B.C. 825-812). In each the king stands looking to the left, towards sculptured symbols of the gods. His right arm is raised, his beard and hair are neatly curled in the Assyrian style, and he wears a richly-fringed robe. His feet are both flat on the ground.

* *Oriental Archaeology*, p. 79.

Of obelisks, the most complete is that of Shalmaneser.*

Bas-reliefs were found on the inner walls of chambers and on the principal façade. The latter were exclusively religious and mythological, and of colossal size, so as to be seen at a distance. The winged and human-headed bulls and lions that flanked the doorways remind us, in their reserved strength, of the Egyptian sphinx. The interior bas-reliefs, on the other hand, are devoted to the glory of the king, who, as is usual in ancient art, is larger than those around him. Perspective is not observed. In human beings the eye is always in full, the feet in profile, the muscles exaggerated. The artist has succeeded best in expressing the Jewish type, in the captives tendering submission to Sennacherib.†

While the Hellenic artists could always study the human form in the palæstra, no such advantage was offered to the Assyrian sculptor. With beasts he had a better chance. How he availed himself of it may best be seen in the lioness (slab 39, Assyrian Basement), who drags her hind legs, paralysed by the arrow in her spine, and opens her jaws for a dying roar.

A good specimen of composition is afforded by slab 92, in the Central Nimroud Saloon, where a camel bends its head so as to fill the space between the foreleg of another camel and the man who leads them. So, too,

The sculpture and inscriptions of this important monument are fully described in the *British Museum Guide to the Central Nimroud Saloon*, pp. 26-45.

† On slab 27, Assyrian Basement, British Museum.

in slab 64 the thrown-back form of the horseman occupies a part that might have been blank. The greatest care is shown in the treatment of hair and dress. Each curl, each tassel, is rendered most conscientiously. But the sculptor's efforts degenerate almost into the ridiculous when, in his zeal for realism, he stocks his rivers with eels and crabs.

Weapons and other accessories were picked out in

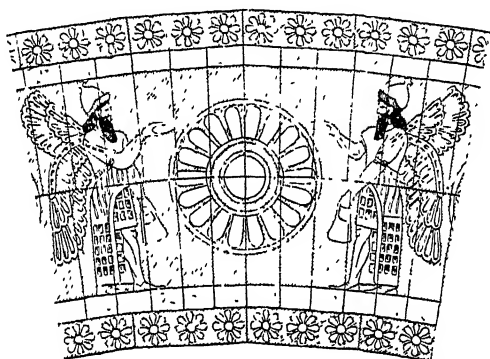


Fig. 41.—Portion of an enamelled archivolte at Khorsabad
(after V. Place)

colour, which was continued on the stucco above the range of slabs.

Superior to this were the enamelled bricks, sparingly used round the principal doorways (fig. 41).

INDUSTRIAL ARTS.

The ceramics of Chaldæa and Assyria need not detain us. One of the commonest figurines in terra-cotta (or in alabaster) is the nude goddess Istar.

METALS.

Most important are the bronze "strap" hinges of the palace gates of Shalmaneser III. (857-822), at Balawat. These represent, in relief, his campaigns, and are among the finest works of Assyrian art.

The bronze bowls and the glass found at Nineveh may be referred to Phœnicia. Certainly Assyrian, however, are the weights in form of lion or duck, which have been put to such good purpose by Mr. Barclay Head in working out the weight and coin standards of the ancient world.*

WOOD AND IVORY.

The cedar ceilings and the ebony gates have perished, but the bas-reliefs show the luxurious wealth of Assyrian furniture.† Ivory was frequently used, but some of the ivory plaques found at Nimroud were imported from Phœnicia.

LEATHER AND STUFFS.

The East has ever been the land of embroidery. The stuffs of Assyria were famed for their tints; and the embroidered robes of her kings, and the trappings of their horses, are reproduced with marvellous delicacy by the carvers of the bas-reliefs.

ORNAMENTS AND CYLINDRICAL SEALS.

Little has been found of the gorgeous jewellery reflected in the sculptures of Nineveh, where necklaces,

* See *Historia Numorum*, Introduction.

† For example, the couch, chair, and table on slab 121, Assyrian Basement.

earrings, diadems, and bracelets adorn the forms of kings and genii. At Khorsabad, necklaces were found made with balls of marble, jasper, chalcedony, amethyst, or lapis lazuli. At Kouyunjik was discovered a necklace of golden balls and cylinders.

Assyrian cylinder seals do not surpass those of Chaldæa (fig. 37). They are distinguished from them "by a drier and more commercial style of work."*

* *Oriental Antiquities*, p. 143

CHAPTER IV.

MEDIA, PERSIA, LYDIA, AND PHRYGIA.

BOOKS RECOMMENDED:—

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Dieulafoy, Marcel, *L'Art Antique de la Perse*.

Duncker, *The History of Antiquity*, translated by Evelyn Abbott vols. v. and vi.

Flandin et Coste, *Voyage en Perse*.

Herodotus, *A New English Version*, edited by G. Rawlinson, Col Rawlinson, and Sir J. G. Wilkinson, 3rd edition.

Lenormant, François, *Histoire Ancienne de l'Orient*, v. and vi. (neuvième édition par E. Babelon).

Maspero, *Histoire Ancienne des Peuples de l'Orient*.

Perrot et Chipiez, *Histoire de l'Art dans l'Antiquité*, tome v., "Perse," etc

Porter, Sir R. Ker, *Travels in Georgia, Persia, etc.*

Rawlinson, Col., *Journal of the Royal Asiatic Society*, vol. x.

Sayce, *Fresh Light from the Monuments*, 2nd edition.

No trace of Persian art has been found earlier than the reign of Cyrus (B.C. 549-29).



Fig. 42.—Median cylinder
(after Menant).

Of Median art the only representative seems to be a cylindrical seal (fig. 42), which shows the characteristic high tiara, though the lion may be copied from a Ninevite cylinder. The Medes probably borrowed their art from Assyria (see Herodotus, I., 98).

Persian art borrowed from Chaldæo-Assyrians, Egyptians, and Ionians, but nothing from the Medes.

I. ARCHITECTURE.

The monuments of the Achæmenidæ are at Pasargadæ, Susa, and Persepolis.

Inscriptions in honour of Cyrus at Pasargadæ, being written in Assyrian as well as Persian and Median, prove that the monuments to which they belong are not earlier than the conquest of Chaldæa in B.C. 538. His palaces were built by the prisoners taken from Babylon and the Greek cities of Ionia. Architects were allured by wealth and honours. Nor were other artists wanting to the successors of Cyrus. The Phocæan sculptor Telephanes missed the opportunities and the fame of a Myron or a Polykleitos through devotion to the service of Xerxes and Dareios.*

The unfinished structures of Cyrus were inspired by Greek and Assyrian art, not by that of Egypt, as yet not conquered by Persia. Like those of Nineveh and Babylon, his palaces stand on platforms; but these are formed in the Greek method of large stones, without mortar, and clamped with iron. The upper courses recede like steps. This differs from Assyrian work, as at Khorsabad, where there are no clamps and the wall is vertical. The conventional signs marking the respective place of each stone in the facing are the same as those in Greek buildings.

At Persepolis the palaces, still standing to a considerable extent, were erected only fifty years after

those of Pasargadæ; but Egypt had been conquered, and her art now influenced that of her conqueror.

To Persia herself was due probably the introduction of grand flights of steps as a special architectural feature.

Columns are found especially in the *apadâna*, or great saloon of the palaces at Persepolis and Susa. Their height is thirteen diameters, in imitation of previous wooden structures. A hundred such columns supported the roof of the *apadâna* in the palace of Xerxes at Persepolis—a vast hall, with an area of over an acre. The *apadâna* of Artaxerxes at Susa covers an acre and a half.

The bases of the columns resemble the Ionic. The shafts are fluted. The bell-shaped capital, borrowed from Egypt, is joined with volutes, and crowned by kneeling bulls, an architectural feature peculiarly characteristic of Persia. In Delos, however, there have been found portions of Doric capitals, formed by the foreparts of two bulls kneeling side by side. The building of which they formed part was no doubt dedicated to Mithras.*

Such palaces were of a style entirely distinct from the vaulted construction indigenous in Persia. Borrowed by the conquering Achæmenidæ from Egypt, Assyria, and Asia Minor, it did not survive their dynasty.

II. SCULPTURE.

In sculpture foreign influence is still more strongly marked. In the oldest specimen, the portrait of Cyrus

* See *Antiquities of Athens*, iv., 26, and Pl. 5.

(fig. 43), though the face is like that of a European, the head-dress is Egyptian, and the wings and fringed robe are Assyrian.* The bas-reliefs generally resemble those of Nineveh, though with traces of Greek feeling and some analogy to Thessalian art, as exemplified in "The Exaltation of the Flower."†

The human-headed bulls of Persepolis are more



Fig. 43 —Cyrus. Bas-relief (after Diculafoy).

elegant than those of Assyria. They have only four legs instead of five, and the horns are suppressed. They are always placed perpendicularly to the façade.

* But see Sayce in *Enc. Brit.*, v., 6, where it is suggested that this figure represents a brother of Xerxes, who was Viceroy of Egypt, and is called Achæmemides by Ctesias

† Casts of some of the bas-reliefs of Persepolis will be found on the west wall of the Assyrian transept.

III. PAINTING AND ENAMELLING.

The Chaldæan art of enamelling brick was perfected by the Persians. Stamping in relief, too, upon bricks, which were arranged as an enamelled frieze, was brought to perfection at Susa. Two friezes discovered there by M. Dieulafoy have been reconstructed at the

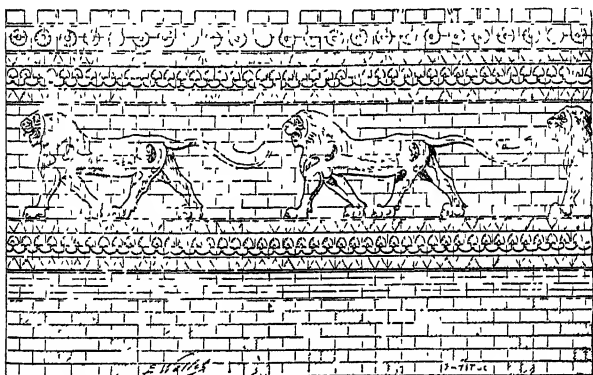


Fig. 44.—The lion frieze, restoration by M. Dieulafoy (Louvre).

Louvre. "That of the lions (fig. 44) is composed of bricks in relief, 1 ft. 2 in. long by 7 in. high and 9 in. thick. The lions, nine in number, are each 11 ft. 3 in. long by 5 ft. 6 in. high. The ground on which the figures stand out is a flat surface of a turquoise-blue colour; the lions, which are for the most part of a greyish-white colour, have certain parts of their body—for instance, the mane—of a watery greenish-blue, and others—for instance, the swell of the muscles—of a deep yellow. They are treated in the Assyrian manner."

"The frieze of the archers (fig. 45) represents a procession of warriors in relief, like those on the marble slabs of Persepolis. This is the most wonderful specimen of polychrome Persian enamelling. The materials of which the composition is formed, instead of being, as in the lion frieze, baked bricks in the form of elongated parallelopipeds, are little squares, of which each side is 1 ft. 1 in. long and 3 in. thick, made of artificial concrete, which combines the whiteness of plaster with the resistance of limestone. The soldiers are represented in profile, and on the march. They carry on the left shoulder a bow, coloured yellow, and a quiver of reddish-brown. They hold in their hands a pike, the shaft of which ends in a silver knob. Their tunics—the colour of



Fig. 45.—Susian archer (Louvre).

Their tunics—the colour of

which alternates from one figure to another—are golden-yellow or white.” *

Such were “the Immortals” of Herodotus (vii. 83).

IV. RELIGIOUS AND SEPULCHRAL MONUMENTS.

Persians offered sacrifice in high places without music, without garland.† Temples and statues were forbidden by the Avesta. Yet Ormuzd, the great Persian deity, appears on the monuments in a winged disc, and crowned with the tiara. The orthodox symbol of divinity was flame; and the *atesh-gahs*, or fire-altars, alone represent the religious architecture of Persia. Those of early date have a platform reached by steps, on which is erected the altar in form of a truncated pyramid. At the corners small columns support semi-circular arches. These sustain the stone slab on which was kindled the sacred fire. Later the altar assumed a Græco-Lycian form.

Corpses might not be buried, burnt, or thrown into a river, for this would pollute earth, fire, or water. Hence the building of towers, called *dakhmas*, supporting a trellis-work, on which were placed the bodies of the dead. What was left by the birds of prey was buried, being coated with wax to avoid touching the ground.‡ Kings were, however, a law to themselves; and the descendants of Achæmenes vied with the Pharaohs in the elaboration of their sepulchres. The parents of Cyrus, indeed, were content with tombs of

* *Man. Or. Ant.*, pp. 168-70.

† Herodotus, I., 131-2.

‡ Herodotus, I., 140.

moderate size (figs. 46 and 47), resembling those of Lycia. Much the same was the tomb of Cyrus

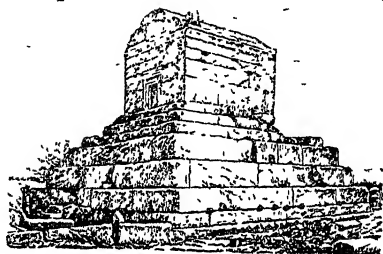


Fig. 46.—The Gabr-i-Madar-i-Soliman (after Dieulafoy).

himself, according to the description of Aristobulus, quoted by Strabo (xv. 730) and Arrian (vi. 29). It

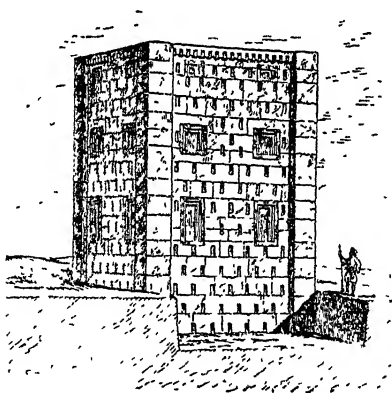


Fig. 47.—Tomb of Cambyses I. (restoration by M. Dieulafoy).

consisted of a tower, hidden among trees, with solid base and sepulchral chamber above. When at

Alexander's bidding Aristobulus passed through its narrow portal, he saw a golden couch, and on it a coffin of gold, a table with drinking cups, many robes, and decorations set with precious stones.

But Dareios, with his usual respect for everything Egyptian,* determined to adopt the funereal fashions of the recently conquered province, and his successors followed suit. Like the "tombs of the kings" beside the Nile, their burying-places are excavated in the face of rocks, near Persepolis. Figures in relief adorn the façade of the sepulchre of Dareios on the rock of Behistun, at a height of three hundred feet above the plain.† With them are also inscriptions in Persian, Assyrian, and Median, which were covered with a siliceous varnish. This has become so hard as to have survived in many places the limestone rock it covered.‡ Within are cavities for sarcophagi, but neither painting nor inscription.

V. ENGRAVED GEMS AND ORNAMENTS—COINS.

The Persians, like other Orientals, have always been fond of embroidery and jewels. While imitating the cylinders and seals of Assyria they contrived to impart a character specially their own.

Conical, rhomboidal, or spherical stones, with one side flattened, were at times substituted for cylinders, as a result of Egyptian influence, to which is due the

* Cf. Maspero, *Hist. Anc.*, p. 623.

† *Dict. Geog.*, "Bagistanus Mons."

‡ Rawlinson, *Journal Asiatic Soc.*, x.

opal seal (fig. 48), brought by M. Dieulafoy from Susa. Here we have two sphinxes wearing the tiara of Upper Egypt, and adoring the winged disc of Ormuzd. The portrait in the centre is probably Artaxerxes Mnemon.

To this monarch was once wrongly attributed a silver coin bearing the lyre of Kolophon, and an inscription showing it was issued under the authority of the great king. It presents us with a striking portrait, possibly of the satrap Pharnabazus, "wearing the *tiara*, not the royal *kudaris*." * Though undoubtedly a product of a Hellenic mint, it gives us a welcome glimpse of the great Persian world.

The gold coinage of Persia, instituted by the first Darius, and bearing his name, had on one side the image of the great king, armed with bow and spear. Though differing to some extent in style, the type of these "Darics" remained much the same till Alexander's conquests. The type of the silver sigli was similar.



Fig. 48—Seal of Artaxerxes (Louvre)

Nearly half a century older than the oldest of these Persian coins are the gold and silver staters which Cræsus substituted for the electrum coinage of Lydia, the earliest specimens of numismatic art. The stater of Cræsus has on its obverse the foreparts of a lion and of a bull, face to face. Some of the electrum coins have the Gorgon-head, others a lion's scalp. Rude as they are, they are pretty nearly our only means of judging of native Lydian art; and it is possible indeed that even in these Greek art has had some share. Besides these coins, the only monuments

* Head, *Coins of the Ancients*, p. 38.

of the illustrious dynasty of the Mermnadæ are the gigantic burial-mounds beneath which they lie. These lofty barrows, raised on stone substructions, may be compared with descriptions of the tomb of Porsenna* and the existing sepulchres of Etruria. Greatest among them is the tomb of Alyattes. Herodotus (I. 93), while remarking how little there was in Lydia, save her gold-dust, to engage the historian's attention, makes an exception in favour of this vast structure, as one surpassed only in Egypt or at Babylon. His statements have been confirmed by the researches of Spiegelthal; and it is shown that the Great Pyramid could have stood within the circumference of the barrow in question.†

Spiegelthal penetrated to a chamber, not in the centre of the mound, having nearly the whole of its sides of polished white marble. In it were bones of men and beasts, and fragments of vases, chiefly of Egyptian alabaster. Some red clay vases, ornamented with black lines, were found, but without either figures or inscriptions.‡

Fragments of pottery from these tumuli near Sardis may be seen in the First Vase Room (at the bottom of Case 5), and may be compared with specimens obtained at Assarlik, and in the neighbourhood of Phrygian tombs.§

The great monuments of Phrygia, executed before that country fell (in B.C. 585) under the dominion of

* Fergusson, *J. H. S.*, 207, Pl. lx.

† *J. H. S.*, pp. 220-21, and Olfers, *Lydische Königsgräber*, there quoted.

‡ *Berichte d. K.P. Ak.*, 1854, pp. 700-2.

§ Paton, *J. H. S.* pp. 454, 455.

Lydia, and became, consequently, permeated by the influence of her Hellenic teachers, are placed by Professor Ramsay before B.C. 675,* the date of the Kimmerian conquest. Most famous among these is the sculptured façade, 80 ft. high by 60 ft. broad, inscribed "Ates Arkiævais, son of Akenanolas, placed to Midas Lavalas, the king." This monument, discovered by Leake in 1800, is commonly called the "Tomb of Midas."

The peculiar maeander pattern on the tomb of Midas has been compared with the Hittite priest's robe at Ibriz (p. 82). It appears in various modifications on other Phrygian monuments; and has been fully discussed by Professor Ramsay,† who considers it "the imitation in stone of some kind of tile-work."

Among the illustrations of Phrygian tombs and sculpture published by the Hellenic Society ‡ will be found lions as guardians of the sepulchre, which closely resemble the famous lions that keep watch over the gateway of Mycenae (see pp. 113, 137).

* *J. H. S.*, ix., p. 374.

† *J. H. S.*, x., pp. 149-53.

Plates xvii.-xxi., xxvi.-xxix, and xlv.

CHAPTER V.

THE HITTITES

LOOKS RECOMMENDED —

Babelon, *Manual of Oriental Antiquities*, translated by B. T. A. Evetts, pp. 185-203

Perrot et Guillaume, *Exploration Archéologique de la Galatie*, etc.

Sayce, *The Monuments of the Hittites*, in *Trans. Soc. Bib. Arch.*, vii., pp. 248-93.

Ramsay, *Journal of Hellenic Studies*, iii

Stark, *Nach dem Griechischen Orient*.

Sayce, *Journal of Hellenic Studies*, i, pp. 84, 89

Maspero, *Histoire Ancienne des Peuples de l'Orient*.

Wright, William, *The Empire of the Hittites* (2nd edition).

Hirschfeld, Gustav (*Die Felsenreliefs in Kleinasien und das Volk der Hittiter*), *Abhandlungen d. k. Akademie d. Wissenschaften zu Berlin*, 1886.

Perrot et Chipiez, *Histoire de l'Art dans l'Antiquité*

Lenormant, *Sur un Bas-relief decouvert près de Boum Zalali*, in *Gaz. Arch.*, 1883, pp. 121-32

THE Hittites of our Bible were equally well known to Egypt and Assyria (see p. 29). Conquered by Thothmes and Rameses, and later by the Assyrians, those of them who still held out in Palestine were claimed as vassals by Solomon.* They took, however, a great deal of conquering, and it is only in Persian times that they completely disappear from history.† On the monuments the name *Khiti*, *Kheta*, or *Khatti* (the *Χετταῖοι* of the LXX.) frequently occurs. They gave a queen to the great Rameses; and as a

* 1 Kings ix 20.

† Maspero, *Hist. Anc.*, p. 669.

result of their alliance their language was much in vogue in the fashionable world of Egypt."

The Hittites inhabited Syria from the Euphrates to Egypt; also Cappadocia and the greater part of Asia Minor from Armenia to the Halys and the Hermus. But the permanent centre of their empire was Northern Syria, "from the great bend of the Euphrates to the Orontes, and from the limits of the Aramaean oases of Palmyra and Damascus to the mountains of the Taurus."†

On the Euphrates they held Carchemish (Jerablus); on the Orontes Kadesh and Hamath.

I. SYRIA.

. The Hittite art of Syria has been called "Assyrian art interpreted by barbarians."

It consists almost entirely of bas-relief. One statue in the round is known. The lion from Marash is carved on two sides like the Assyrian bulls, and inscribed with hieroglyphs.‡ The Hittite Astarte resembles the Babylonian Istar, but is winged, and wears a conical tiara.

Poor imitations of Assyrian bas-reliefs have been found still lining a wall.

A stela at Marash (fig. 49) shows us two women

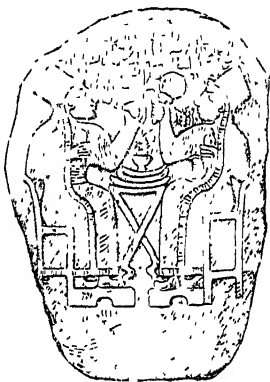


Fig. 49. -Stela at Marash (after Hirschfeld).

* Maspero, *Hist. Anc.*, p. 357.

† *Man. Or. Ant.*, p. 185.

‡ There is a cast of it in the Central Assyrian Saloon.

seated at a table, and wearing the indigenous high tiara. This Cilician work is ruder and more original than that of the districts bordering on the Euphrates. Besides their head-dress the Hittites are characterised by boots with the toes turned up.

II. CAPPADOCIA.

In B.C. 549, just before his first battle with Cyrus, Croesus reduced the important city of Pteria,* now Boghaz-Keui, in Northern Cappadocia.† The ruins of this Hittite stronghold, with its walls nearly four miles in circumference, have been explored by MM. Perrot and Guillaume,‡ who found these bas-reliefs on the rocks of Iasili-Kaïa, and parts of the walls of a palace. In this, as often in the East, the entrance is an important structure, fifty-eight feet high, with monolithic door-posts, surmounted by lions' heads. Nor do its other features differ from the royal residences of Assyria. This resemblance is shared by the neighbouring palace of Euyuk, the doorway of which, however, is flanked by sphinxes, a symbol of that Egyptian influence which contended with the Assyrian for the mastery of Cappadocia. Yet this is not the couchant sphinx of Egypt. It guards the entrance in a standing position, as do the bulls of Nineveh. This and its curled locks are a tribute to Assyrian art.§

* Her., I, 76.

† On the influence of Pteria and Cappadocian art see Ramsay in *J. H. S.*, III., pp 29 and 257.

‡ See their finely-illustrated work, *Exploration Archéologique*, etc. It is indispensable for the study of Hittite art.

§ Perrot et Guillaume, *op. cit* 1, p. 363.

A companion sphinx is represented in Plate LXVII. of MM. Perrot and Guillaume's work. The eyes of both are hollowed out, and were, as they remark, doubtless once filled with coloured stones or enamel.



Fig. 50.—Rock sculptures at Iasili-Kaia
(after Perrot and Guillaume).

At Iasili-Kaia are chambers lined with rock-hewn sculptures. In the friezes of the larger chamber two processions meet; the one (fig. 50) of women, with round tiara, as at Marash; the other of men, with

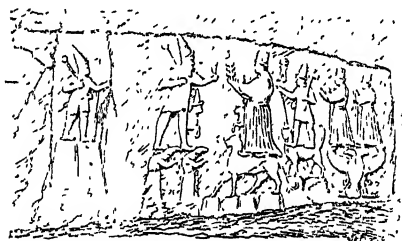


Fig. 51.—Rock sculptures at Iasili-Kaia
(after Perrot and Guillaume).

pointed caps (fig. 51). "In each group the figures grow larger in proportion to their nearness to the centre. Many of them are not human beings, but winged genii, satyrs with goats' feet, dog-headed monsters. Nearly all hold in their hands sceptres,

curved staves, two-edged hatchets; some stand upon quadrupeds. Two are seen perched upon a two-headed eagle; another, accompanied by a kid, stands on the shoulders of two porters.”*



Fig. 52.—Rock sculpture at Iasili-Kaia (Perrot and Guillaume).

On a separate relief is seen a giant, wearing a skull-cap, and standing on two mountains (fig. 52). In his right hand he holds a shrine, in his left a sort of reversed crosier. This resembles the *lituus*, or Etruscan augural staff, and reminds us of the Eastern origin assigned in ancient times to the Etruscans.

“At some distance a group of two figures is observed” (fig. 53). “One of them, of colossal proportions, is found elsewhere standing upon a quadruped. Here he wears a highly-decorated conical tiara, and is armed with a sword and clothed in a short tunic. He stretches out his right hand, as if to carry or to seize a child standing before him.



Fig. 53.—Rock sculpture at Iasili-Kaia (Perrot and Guillaume).

The second figure, protected by the deity, who passes his left arm round his neck and holds his hand, is the same as he whom we noticed just before."

Among the sculptures of Euyuk is seen a female, with hair let down, and wearing necklace and bracelets, who resembles the queen of Assurbanipal.†

In these sculptures we have priests and religious rites, not as in the Assyrian the chronicles of a king. They have reference to the god Mên and the goddess Mâ,‡ whose priests, according to Strabo, were very powerful.

At no great distance from these remains are the rock-tombs of Gherdek-Kaiasi, one of which has a portico of Doric style. Such Greek features are, however, un-

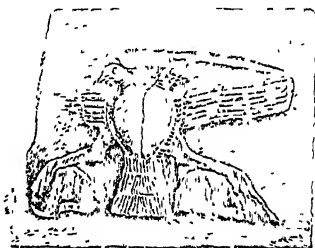


Fig. 54.—Sculpture at Iasili-Kara.

common. There are more traces of Egyptian influence, but the predominant style is that of Assyria. Peculiarly Hittite are only the double-headed eagle (fig. 54), the *lituus*, the form of robe and tiara, and the boot with upturned toe. These details of dress, as well as the hieroglyphs, identify the former inhabitants of Pteria with the Hittites of Syria.

III. ASIA MINOR.

North of Taurus, and beyond the Halys, Hittite monuments consist almost entirely of bas-reliefs, as in Cappadocia.

* *Man. Or. Ant.*, pp. 195, 196. † On slab 121, Assyrian Basement.

‡ See Strabo, 557 and 535.

At Ghiaur-Kalesi, in Galatia, M. Perrot discovered two large figures with conical head-gear and curved-boots.

At Ibriz, in Lycaonia, are figures of deity and priest, the former 19 ft. 9 in. high, the latter 11 ft. 9 in. (fig. 55). Hittite hieroglyphs surround them.



Fig. 55.—Rock sculpture at Ibriz (from Wright, *Empire of the Hittites*).

The god holds ears of corn and the clusters of a vine growing from the ground behind him. Hair, beard, and tiara are of Assyrian fashion, and so is the priest.

M. Fr. Lenormant* has recognised this subject on a coin of Datames, struck at Tarsus. While, however, the sculpture at Ibriz betrays Assyrian inspiration, the coin was executed under the influence of perfect Greek art.

The two bas-reliefs near Smyrna, attributed by Herodotus† to Sesostris, are proved to be Hittite, by costume as well as by traces of inscriptions. One of them (fig. 56) stands “on the eastern cliff, more than seventy feet above the road”‡ through the pass of

* *Gaz. Arch.*, 1883.

† II., 106.

‡ Sayce, *J. H. S.*, i., p. 84.

Karabel. The second "is on a level with the western side of the old path."

It is not often that we can point to a work of human skill that has inspired alike the verses of the Epic and the Tragic Muse.* Yet the female form carved high up on the cliffs of Lydian Sipylus still weeps as in the days of Homer and of Sophocles.† Fresh interest has been excited in this primitive figure by the discovery of Hittite hieroglyphics at its side. In a letter to Sir C. T. Newton, quoted in the *Proceedings* of the Society of Biblical Archaeology on June 11th, 1881, they are thus described by Mr. George Dennis, who was the first to observe them:—"The hieroglyphs are in low relief, the ground of the niche being sunk only an inch or two into the surface of the cliff. The cartouche is on a level with the head of the Cybele or Niobe."

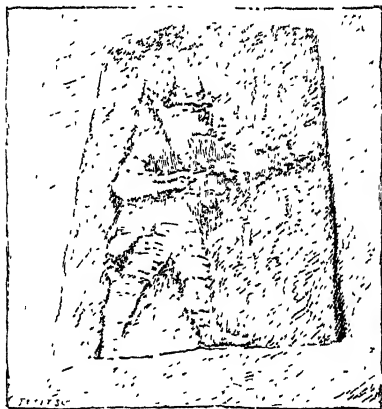


Fig. 56 —Rock sculpture at Nymphio
(*Revue Arch.*, t. XIII., 1866).

The so-called Niobe (probably Cybele) is in a sitting

* Hom., *Il.*, xxiv., 614; Soph., *Antig.*, 833, and *Electra*, 150. For other references see Stark, *Niobe*, ch. 1. ("Der Niobemythos nach seiner Entwicklung in der Antiken Literatur")

† Prof. Ramsay (*J. H. S.*, III, p. 62) doubts the weeping. But see Stark, *Nach d. gr. Orient*, p. 250.

posture, with the head slightly inclined to one side.* The hands are pressed against the breast, like those of the early Nature-goddess, whose terracotta images are found throughout Greece and Asia Minor. The style of art is so barbarous, and the figure so mutilated, that M. Martin† (who gives a view of it) thought it to be a bust on a pedestal. In company with Mr. Dennis, Mr. Sayce climbed up to the cartouche. This was found to contain Hittite hieroglyphs, closely resembling those at Carchemish. "The inscription," says Mr. Sayce,‡ "simply records the name of a certain 'king of the country of . . .'" The double ladder enabled us to examine the back of the head of 'Niobe,' a feat never before accomplished; and here we found a curious ornament, like a lotus-bud, or the uræus serpent, rising from the centre of it. We also found that a single lock of hair is rudely sculptured in an oblique line across each of the shoulders, reminding one irresistibly of Egyptian art as well as of the sphinxes of Eyuk" (see pp. 78, 79). Mr. Sayce adds that "the style of art is that of Egypt in the age of Rameses II."

He was also reminded by it of the "figure cut out of the rock at Bujah, near Smyrna,"§ which, when shown by M. Spiegelthal to Mr. Dennis, disappeared from the rock, only to reappear in the British Museum. "L'homme propose et les Anglais disposent!" is the remark of the continental savant.||

* Muller-Welcker, *Anc. Art*, 64, R. 2. Stark (*Nach d. gr. Orient* p. 250) denies this.

† *Rev. Arch.*, Nouvelle Série, xxxi. (1876), p. 322, etc.

‡ *J. H. S.*, iii., p. 226.

§ *J. H. S.*, i., p. 89.

|| *Rev. Arch.*, xxxi., p. 327.

Professor Ramsay, in his interesting "Studies in Asia Minor," attributes the rudeness of the "Niobe" to the difficulty experienced by a sculptor trying a new method of working in the round instead of the simple relief usual in rock sculpture, and compares our "Meter Sipylene" with a rock-carved figure of Cybele at "the Midas-city" in Phrygia.

Mr. Sayce's sketch of the cartouche will be found in Plate V. of the seventh volume of the *Transactions* of the Society of Biblical Archæology; where also may be seen representations (by Mr. Rylands) of the inscribed stones from Jerabis, Hamath, Aleppo, etc., and seals discovered by Sir A. H. Layard at Kouyunjik.

A description of the figure on Sipylos forms the first portion of Stark's second chapter on the Niobe myth in art.†

Valuable catalogues of Hittite monuments are given by Mr. Sayce in the seventh volume of the *Transactions* of the Society of Biblical Archæology, pp. 248-93; and by M. Lenormant in the *Gazette Archéologique* for 1883, pp. 121-32.

The matrices of the Hittite goldsmiths are not so feeble as these sculptures, and as engravers the Hittites rivalled their Assyrian teachers. The lost silver seal of Tarkudimme (Tarkondemos) (fig. 57) bore a bilingual inscription in Hittite hieroglyphs and



Fig. 57.—Boss of Tarkudimme (after Wright).

^{*} *J. H. S.*, iii., p. 39, foll.

† *Niobe*, pp. 98-109, and Taf. 1.

Assyrian cuneiform.* On the cylinder from Aidin, in Lydia (fig. 58), three figures carry the *lituus* (see p. 80); and though the subject is mainly Assyrian, the decorative borders, as M. Heuzey has remarked,† must be



Fig. 58.—Hittite cylinder (Louvre).

considered Hittite. In the spirals he finds a new trace of the connection between the art of Mycenæ and that of the ancient peoples of Asia Minor.

* Sayce, *Trans. Bibl. Arch.*, vii. (1880), pp. 294-308.

† *Gaz. Arch.*, xiii. (1887), p. 60.

CHAPTER VI.

JUDÆA.

BOOKS RECOMMENDED :—

Babelon, *Manual of Oriental Antiquities*, translated by B. T. A. Evetts, M.A., pp. 204-37.

Warren, *The Site of the Temple of the Jews*, Trans. Soc. Bib. Arch., pp. 309-30.

Vogué, *Le Temple de Jerusalem*.

Perrot et Chipiez, *Histoire de l'Art dans l'Antiquité*, iv., also English translation by Gonino.

Lenormant, François, *Histoire Ancienne de l'Orient*, vi. (neuvième édition par E. Babelon).

Josephus, *The Works of Flavius Josephus*, translated by Whiston.

I. THE TEMPLE OF JERUSALEM.*

JEWISH art is summed up in the Temple and its fittings ; and this art is less that of the Jew than of the Phœnician. To the Phœnician carpenter, and still more to the Phœnician worker in metal, are due all or nearly all the paraphernalia so minutely described in our Sacred Books. Minute and full as this description is, it has needed (as in the case of Greek art) the supplementary evidence of archæological discovery to correct the widely differing reconstructions based on mere literary evidence. The exact form of the seven-branched candle-

* See Lenormant, *Hist. Anc.*, vi., pp. 327-32, and De Vogue, *Le Temple de Jérusalem*.

stick was hotly disputed, till it occurred to some of the disputants to notice its image on the arch of Titus. Recent discoveries, and especially the Phœnician bowls of bronze and silver, have thrown a flood of light on work executed by Hiram's craftsmen. Like everything in which Phœnicians had a hand, it must have shown traces both of Assyrian and Egyptian art. But the land of the Pharaohs was the nearer; and existing remains, unearthed by English explorers, prove that the architecture of the Temple was essentially Egyptian in character. Vast substructures, and the use of stones ten or twelve yards long, place the sacred enclosure of Jerusalem in the same rank with the great works of Egypt. This massive masonry may well have been dressed and placed in position by Hebrew hands, but the direction of the works probably rested with the Tyrian artists, who in B.C. 1013 began the building of Solomon's temple. On one side the rock of Mount Moriah had to be cut away to obtain a level platform; while on another this platform was upheld by a supporting wall at one point, reaching the vast height of 123 feet. Thus a level surface was obtained, roughly speaking a thousand feet broad and half as much again in length. This was the outer court. Of this Solomon built only the eastern portico; though he completed the sanctuary itself, and the inner court that immediately surrounded it. Of all his work nothing now remains but some cisterns and the eastern portico long known as Solomon's Porch.

The temple was burnt by the Chaldæans in B.C. 588. Half a century later the Jews, freed by Cyrus from Babylonian captivity, rebuilt the sanctuary, under the

guidance of Zerubbabel. This lasted till the time of Herod, who doubled the sacred precincts, and with the aid of thousands of workmen erected one of the architectural wonders of the ancient world. The lower courses of his substructure are seen in fig. 59, representing the western wall, "where the Jews come every Friday to weep over the destruction of Jerusalem, and to await the Messiah. It is the Wailing-place."* Hard by is the beginning of the bridge over the valley uniting the temple to the

city. "The two most important of the ancient gates are on the southern side; they are called the *Double Gate* and the *Triple Gate*, on account of the number of their arches."† The huge central column of

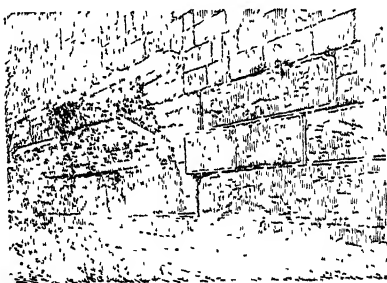


Fig. 59.—The Jews' Wailing-place
(after M. de Vogué).

the Double Gate, with its capital of acanthus leaves in low relief, belongs to Herod's time. The great platform, which formed "the court of the Gentiles," was bounded on the south by a basilica, 754 feet long and 112 feet broad, with a central nave 100 feet high. The enclosure reserved for the Israelites was divided into a *Women's Court* and a *Men's Court*, connected by the splendid *Gate of Nicanor*, of Corinthian bronze, that required twenty men to open or shut it.‡

* *Man. Or. Ant.*, p. 213.

† *Ib*, p. 216.

‡ *Ib*, p. 220.

Then came the court of the priests, in the centre of which stood the temple and the altar of burnt-offerings, described fully by M. de Vogué.* The temple resembled that of Solomon. In front was a pylon, 100 cubits high by 20 deep. "The Holy Place, or *Hekal*, and the Holy of Holies, or *Debir*, only separated by a veil, were both 60 cubits high, 30 broad, and together 65 cubits long, measured from the outside."† A gigantic golden vine spread its tendrils over the white marble of the pronaos.

Such was the Temple of the Gospels,—a market, a house of prayer, and a fortress. Its fall at the hands of Titus and his legions was "the irreparable destruction of the old civilisation of the East."‡

II. DECORATION AND FURNITURE OF THE TEMPLE.

The silken curtain that veiled the Holy of Holies was a masterpiece of Eastern embroidery. Like other ancient works of art, it was intended to represent the universe. Its colours symbolised the elements: purple standing for the sea, saffron for fire, hyacinth for air, byssus for earth. The doors were of olive-wood, but the panelling and most of the wood-work was cedar, often plated with gold, of which an enormous amount seems to have been employed.§ The forms of the cherubim were borrowed from Assyria. Two, of colossal size, guarded the Ark of the Covenant, each spreading over it one wing, while the other wing was raised, in an

* *Le Temple*, p. 56.

† *Man. Or. Ant.*, p. 222.

‡ *Ib.*, p. 223

§ "Immensæ opulentiae templum" (Tacitus, *Hist.*, v., 8).

attitude compared by M. de Vogué[†] with Egyptian representations (fig. 60). Representations, too, of Egyptian portable shrines (fig. 61) may give an idea of the Ark of the Covenant itself. "It was of acacia-wood (*shittim*), covered with plates of gold both inside and outside. It was about 1 $\frac{3}{4}$ yards long, 2 ft. 8 in. broad and high.†

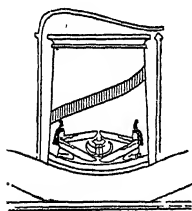


Fig. 60.—Egyptian naos and cherubim (M de Vogué, p. 33).

The table of shew-bread must have resembled Egyptian tables of offerings. That from Herod's temple appears on the Arch of Titus as a square *cippus*. The chalice on that arch and on the Jewish shekel is supposed to represent the "pot of manna." ‡

These treasures of the Temple, after adorning the triumph of Titus, § were once more borne off as spoils of war when Rome was sacked by Genseric and his Vandals (A.D. 455). From Carthage they were taken to Constantinople; and Justinian is said to have ordered their restoration to Jerusalem. Of their ultimate fate, however, no record is preserved.||

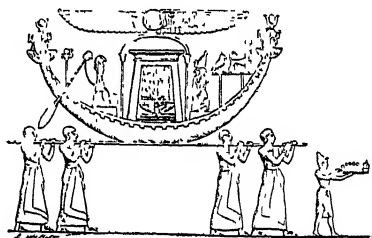


Fig. 61 —Egyptian ark and naos (from an Egyptian painting).

* *Le Temple*, p. 33. † *Man. Or. Ant.*, p. 225. ‡ See Exod. xvi. 33, 34.

§ See Josephus, *Jewish War*, VII 5, 5 and 6.

|| In *The People's Dictionary of the Bible* (p. 226) it is said that they may have passed into Persia when Chosroes took Jerusalem in 614, and that "many are unwilling to believe that they have yet ceased to exist."

Before the temple stood two bronze columns—"Jachin" and "Boaz." Specially noteworthy are the "Brazen Sea," or reservoir, supported on figures of oxen, and calculated to contain 8,800 gallons; and the bronze basins on wheels, with decorations in relief (fig. 62).*

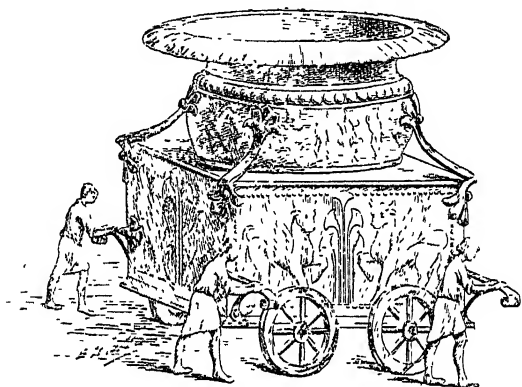


FIG. 62.—Movable basin. (Restoration.)

III. CIVIL ARCHITECTURE.

In the thirsty land of Judah the aqueduct that supplies the Pool of Siloam is of no small moment. The inscription found in 1880 in its tunnel shows it to have been constructed about the time of Hezekiah. It was begun from both ends, and in spite of the want of scientific instruments the work was carried out successfully. This, however, must also be attributed, in all probability, to Phœnician skill. A cast of the inscription is in the Phœnician Room, and

* 2 Chron. iv. 26.

it is translated by Professor Wright in the *Proceedings* of the Society of Biblical Archæology (February 1882).

Of the palaces of Solomon and his successors hardly a vestige remains. Build as they would, the princes of Judah and Israel stood between the rival empires of Mesopotamia and Egypt, and they and their belongings were inevitably crushed and ground to pieces between those mighty millstones. All that our countrymen have discovered of the Jewish palaces is the lower part of a fortified wall. *Perierunt etiam ruine!*

IV. TOMBS.

One of the few sepulchral monuments that have come down to us from the days of Jewish independence is "the Egyptian monolith," at Siloam, which some would refer to the epoch of Solomon. We may at any rate affirm that it is the oldest funeral monument in the neighbourhood of Jerusalem.* "This trapezoidal monolith, Egyptian in style, is 13 ft. high, and the platform measures 19 ft. 10 in. by 17 ft. 10 in. The door, which looks westward, gives access to a square antechamber, which leads into a room 8 ft. long on each side."†

Little, then, can be said for the native art of Judæa. No coin of Jerusalem is known of earlier date than the second century;‡ and the types of the shekel of Maccabæus are simply the chalice and the lily. By the

* Lenormant, *Hist. Anc.*, vi.

† *Man. Or. Ant.*, p. 235.

‡ Some say the fifth century, but see Head, *Coins of the Ancients*, p. 93.

Mosaic law, indeed, sculpture was forbidden in regard to representations of the Deity. Nay, the customs and the feelings of the Israelites discouraged the delineation even of the human form.

“The conformation of the Jews, like that of the Phœnicians, would, nevertheless, have been suitable for the expression of ideas of beauty.”[†]

[†] Winckelmann, *History of Ancient Art*, translated by Lodge, p. 213.

CHAPTER VII.

PHÆNICIAN AND CYPRIOTE ART · HISSIRLIK

BOOKS RECOMMENDED.—

Babelon, *Manual of Oriental Antiquities*, translated by B. T. A. Evetts, M.A., pp. 238-98.

Palma di Cesnola, *Cyprus, its Ancient Cities, Tombs, and Temples*
Lenormant

Newton, *Essays on Art and Archaeology*, pp. 303-20

Journal of Hellenic Studies, vols. i, viii, and especially vol. ix., pp. 147-271 ("Excavations in Cyprus 1887-88").

Lang, *Trans. Roy. Soc. Lit.*, 2nd Series, xi, p. 30.

Poole, Prof. R. S., *Trans. Roy. Soc. Lit.*, 2nd Series, xi., p. 54.

Perrot et Chipiez, *Histoire de l'Art dans l'Antiquité*, iii. (also English translation, by Armstrong).

Renan.

Kenrick, *Phœnicia*.

Clermont-Ganneau

Movers, *Die Phönizier*.

Helbig, *Das Homerische Epos*, p. 15, sqq.

Palma di Cesnola, *A Descriptive Atlas (Cypriote Antiquities in the Museum of Art, New York)*.

Schuchhardt, *Dr. Carl Schliemann's Ausgrabungen in Troja*

IN the Homeric poems artistic products, if not the direct creation of a deity, are most frequently ascribed to the goldsmiths and embroiderers of Sidon. As Hiram's workmen were summoned to carry out the sumptuous conceptions of the Jewish monarch, so Trojan and Greek alike depend on Phœnicia for works of taste and skill. Hecuba, vainly endeavouring to win the countenance of the hostile Athena, turns to her store of embroidered robes, "works of Sidonian

women."⁺ Achilles proposes as a prize a silver bowl, pre-eminent in beauty, "since skilful Sidonians had wrought it well."[†]

Yet these Phœnicians were no devotees of art for its own sake. Inspired by the innate genius for trade that characterises the Semitic races, whether in Babylon or Berlin, they produced what experience proved to be the most saleable commodity. They had no idea of living laborious days in evolving a national art that might, after all, not commend itself to their customers, but preferred to blend the art of Assyria with that of Egypt, as a Peninsular firm makes up wine for the English consumer. In Cyprus they met not only Assyrians and Egyptians, but Greeks as well. Hence the still more mixed character of Cyprian art. While Hellenic settlers drove the Phœnicians from the Cyclades before the dawn of history, the conquest of Cyprus by Persia gave to Phœnicia a long monopoly of the commerce of the island, and kept out the wares of Athens and of Corinth, which might soon have completely Hellenised the Cyprian art.

If the art of Phœnicia is without national character, their religion claims an evil distinction through its bloody rites and unbridled lasciviousness. Human sacrifice in honour of Baal was frequent; in times of danger the firstborn was the victim.[‡] The worshippers of Astarte—the Babylonian Ishtar—were ready for every vice in honour of their goddess. Closely allied with her was Thammuz—Thammuz,

⁺ *Il.*, vi., 289.

[†] *Ib.*, xxiii., 743.

[‡] Maspero, *Hist. Anc.*, p. 341

" Whose annual wound in Lebanon allured
The Syrian damsels to lament his fate
In amorous ditties all a summer's day,
While smooth Adonis from his native rock
Ran purple to the sea, supposed with blood
Of Thammuz yearly wounded. ' "

I. TEMPLES.

The chief representative of Phœnician sacred buildings is the *maabed*, or temple, of Amrith (Marathus), which is like an Egyptian temple on a small scale.†

Similar to that of Amrith are two shrines at Ain-el-Hayât. One (fig. 63) "consists of a monolithic *cella*, resting on a sub-structure of large blocks; the whole is 17½ feet high. Above the door a row of Egyptian uraci is seen. The ceiling within is perceptibly cut into the form of a vault, on which two pairs of wings, surrounding the Egyptian solar disc, are sculptured in relief."‡

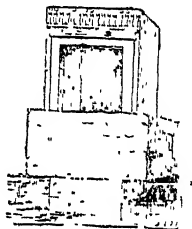


Fig. 63 — Shrine at Ain-el-Hayât (Renan, *Mission de Phénicie*).

These Phœnician temples, consisting of courts with a shrine on a platform in the centre, resembled the vanished temple of Jerusalem, and the still existing great mosque of Mecca.

As to Cyprian sanctuaries little is known even now, and a few years ago our knowledge was still less. On Roman coins the famous temple of the Paphian Astarte appeared as a semicircular court, with an open-work

‘ Milton, *Paradise Lost*, i.

† Renan, *Mission de Phénicie*, pl. x.

‡ *Man Or. Ant*, p. 240.

fence in front, and backed by a lofty gateway with two towers. Through the gateway is seen the sacred conical stone, similar to that which Di Cesnola says was found in the sacred enclosure at Golgoi (Athenio). Beside the towers are porticoes sheltering candelabra. On the roof of each portico is a dove, and over the gateway a crescent, surmounted by a star * (fig. 64).

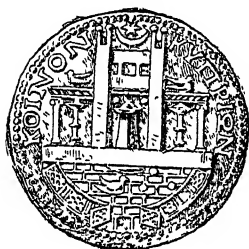


Fig. 64.—Coin of Paphos.

The most important ancient authority on this subject is Tacitus (*Hist.*, II. 2, *sqq.*), who confirms the evidence of the coins as to the conical form of the image, and tells us that the altar stood in the open air.

A copious list of subordinate authorities, based on Meursius' *Cyprus* and Münter's *Der Tempel der himmlischen Göttin zu Paphos*, is given by Mr. M. R. James in the *Journal of Hellenic Studies*, vol. ix., pp. 175-92. This paper forms part of an exhaustive account † of the excavations carried out at Old Paphos in 1888, under the direction of Mr. Ernest Gardner, assisted by Messrs. Hogarth, James, and Elsey Smith. The last-named, the architect of the expedition, contributes a paper, illustrated with plans, on "The Architectural History and Remains of the Temple of Aphrodite." The south wing probably formed the earliest shrine. Its western wall shows a basement of polygonal masonry, surmounted by rectangular

* Cf. Donaldson, *Architectura Numismatica*, No. xxxi.; and Head, *Hist. Num.*, p. 628.

† Since reprinted in a separate form.

blocks, one of which measures fifteen feet by seven. To the north of this much was added in later times, but Mr. Smith considers that the building cannot be regarded as other than a Phœnician temple. "Its plan," he adds, "is entirely unlike either a Greek or Roman one, and with its comparatively small chambers and the series of large courts, either open or covered in, serves to remind us of Solomon's Temple at Jerusalem, which is almost the only shrine erected by Phœnician workmen of which there is any detailed record remaining."

We may suppose the sacred cone stood in a court, round which porticoes have been traced, and which had an important entrance from the east. But we cannot gainsay the truth of Mr. Gardner's remark, "It is not, and probably never will be, possible to make a complete restoration of the great temple of Aphrodite at Paphos."

Beyond inscriptions the "finds" included nothing of special interest, except a marble head of a boy, and a beautiful pin, both now in the British Museum. These, however, belong to Hellenistic times.

At Curium, Di Cesnola claims to have discovered a crypt of four chambers, containing splendid plate and votive ornaments. As to the exact provenance, however, of his magnificent find there would seem to be some confusion.

In Malta and in the neighbouring island of Gozo remains of Phœnician sanctuaries are found, consisting of elliptical chambers, walled with enormous stones, but without roof. In one chamber a conical stone has been discovered.

Of the Phœnician temples of Carthage, Sicily, Sardinia, and Spain, nothing is now visible.

II. CIVIL ARCHITECTURE.

The walls of Tyre, once nearly one hundred and fifty feet high, are now hardly to be traced. Those of her daughter, Carthage, extending for six or seven leagues,

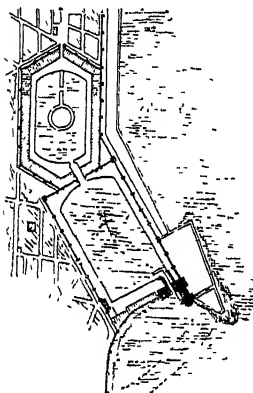


Fig. 65.—Plan of the harbours at Carthage (after Daux, *Emporia Phœniciens*).

have perished through the vengeance or the policy of Rome. From the accounts of the Ancients we know that they were of great height and thickness, containing within them, like those of Tiryns (see p. 115), chambers of considerable size.

That private buildings should have perished is but natural. Yet at Amrith (Marathus) there still exists a specimen of domestic architecture, a monolithic house, cut out of an enormous block. "It is 98 feet square and 71 feet high ;

the walls are 2 feet 7 inches thick ; in the interior three chambers are divided by thin partitions, contrived during the hollowing of the rock." * In some cases a monolithic plinth was hewn out of the rock, and the upper portion of the walls built in masonry.

The two harbours of Carthage (fig. 65) have been described by Appian. The admiral's station is still to be seen in the inner or military harbour (cothon), and

* *Man. Or. Ant.*, p. 248.

Appian's account of the docks and storehouses may be compared with Dörpfeld's restoration of the Athenian "ship-houses" round Zea.⁺

The best-preserved Phœnician jetty is that of Thapsus, if indeed it is really Phœnician. It is pierced by passages to diminish the force of the waves by letting them partly pass through.

III. TOMBS.

These are the most important of existing Phœnician monuments. Most are hewn in the rock, and reached by a shaft or a flight of steps. Their position is often marked by tombstones (*meghazil*), as fig. 66. At Gebal the entrance to the tomb is in the vertical side of the mountain.

Phœnician sarcophagi are probably not earlier than Cyrus. That of Eshmunazar (B.C. 350), like many others, shows by its inscriptions that it was appropriated from an Egyptian owner.

The richly-carved sarcophagi recently found at Sidon, one of which was erroneously described as Alexander's, are still awaiting examination at Constantinople.

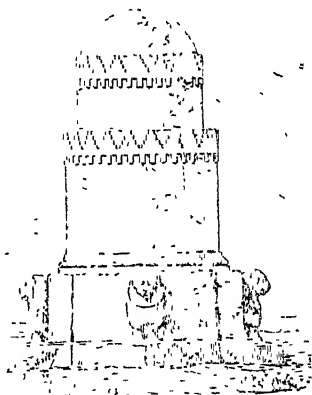


FIG. 66.—Mighzal at Amrith
(Restoration by M. Renan).

With women were buried their jewellery and the apparatus of the toilet; but, except in Cyprus, no Phœnician tomb has yielded any weapons.

Specially noteworthy among recent excavations in Cyprus are those conducted by Herr Ohnefalsch-Richter. From graves of the period of transition from the bronze to the iron age a large number of weapons and implements have been obtained, including huge iron swords adorned with ivory, bronze, amber, and silver.

The horse and the dog seem to have been included in these burials. Influenced, perhaps, by these traces of Northern customs, Herr Ohnefalsch-Richter believes (according to the *Academy**) that "the oldest stratum of Cyprian culture was Phrygo-Thrakian, kindred to that of ancient Troy. This pre-Phœnician and pre-Hellenic element he now unhesitatingly attributes to the great Germanic stock. The most primitive architecture of the island he holds to be of the same origin."

The objects found in the oldest burying-places of Cyprus have indeed such an affinity with those discovered at "Troy" (Hissarlik) that a few lines must be devoted to the latter. Above the rock of Hissarlik rises a mass of *débris* over fifty feet thick. This thickness, according to Dr. Schliemann,† is chiefly due to the dissolution of the clay walls and roofs of the earlier settlements. As to its division among these settlements a great contest has arisen. Dr. Schliemann, in *Ilios* (1880), maintained that the remains of the Greek and Roman Ilium did not reach beyond six feet from the surface; that next below this lay the remains of a

* Of May 17th, 1890.

† *Troja*, p. 185.

Lydian city; that beneath this were to be traced no fewer than five prehistoric settlements; and that in the third from the bottom was to be recognised the Homeric Troy, an opinion he has since renounced in favour of the second settlement.*

Professor Jebb,† on the other hand, rejects the Lydian city, and cuts down the prehistoric settlements from five to one, or possibly two, while assigning a much greater depth to the remains of the historic Greek Ilium in its successive phases. Rejoinders (based for the most part on the pottery excavated) by Professor Sayce, and by the great explorer himself, will be found respectively in the *Journal of Hellenic Studies* (iv., 142), and in *Troja* (pp. 236 *seqq.*)

Into this new Trojan war we need not enter. The most interesting discoveries belong to the lower strata, which are certainly pre-Hellenic. They may be briefly catalogued as follows:—Flint knives and various stone implements, gold ornaments,‡ viz., two diadems, one fillet, six bracelets, sixty earrings, and thousands of small objects; a bottle and two cups; a cup of electrum; vases and bars of silver; bronze weapons, implements, and vessels; pottery similar to the Cyprian, but somewhat ruder. Noteworthy forms are the long-beaked jugs, the double vases, and the vases representing the female figure (so-called "owl-headed"). Large numbers of perforated terra-cotta "spindle whorls" were found, many with curious decoration.

All these, and much more, are carefully arranged in the noble "Museum für Völkerkunde" at Berlin.

* *Troja*, p. 52.

† *J. H. S.*, iii., 185.

‡ See Schliemann, *Troy*, ch. xxiii.

The plans and other details may be studied in Dr. Schliemann's works, or better still in the connected view given in Schuchhardt's fully illustrated volume, which will shortly appear in an English dress.

IV. PHŒNICIAN SCULPTURE.

This is limited to the carvings on sarcophagi, to votive stelæ, and to a few fragments of statues. Everything is borrowed from Egypt and Assyria, till Greek influence began to prevail. Nothing is native or original.

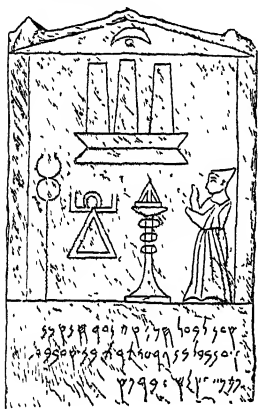


Fig. 67 — Stela from Lilybæum.
(*Corpus inscript. Semit.*)

Of Punic stelæ fig. 67 is a good specimen. The pediment and acroteria are Greek; the symbols Punic. The triangular figure, like a cone with upraised arms, represents Tanit, the great Carthaginian goddess. The three cippi on a common base stand for the trinity of Baal-Hammon, Tanit, and Eshmun. Above the middle one are a reversed crescent and the solar disc borrowed from Egypt and Assyria. Below is a fire-altar, with officiating priest.

V. CYPRIOTE SCULPTURE.

In one spot at Golgoi General Cesnola found nearly eight hundred pieces of sculpture, some of Egyptian style, some of Assyrian, others Greek and Roman. The

most important was a Herakles, with lion's skin, ~~and bow~~ and bow. This, and the capture of Geryon's herds in relief on its base, display the characteristics of archaic Greek art.*

The museums of Constantinople, Paris, London, and New York contain numerous stone statues and terra-cotta figures, all wearing the same inane smile—a mongrel group, half Asiatic and half Greek. The most ancient have the conical cap and other details of the Assyrian bas-reliefs, though the muscles are not expressed with the same vigour. A colossal head (fig. 68), 2 ft. 9½ in. high, with conical helmet, prominent eyes, straight nose, small, full-lipped mouth, and projecting cheek bones, may be taken as a type.



Fig. 68.—Colossal head from Athieno. (New York Museum.)

“After the overthrow of the Sargonid dynasty Cyprus was given up to Egyptian influence, which reigned there during the period which extends from the fall of Nineveh, at the end of the seventh century B.C., to the Achæmenid dynasty. But here again the imitation is only partial, and not as servile as in Phœnicia.”†

The figures wear only the *shenti*, tied round their waists. Their arms, adorned with bracelets, lie close to the body. Their head-dress resembles the Egyptian

* Newton, *Essays*, pp. 307, 308.

† *Man. Or. Ant.*, pp. 270, 271.

pshent. They are beardless, and their hair falls behind in straight-cut compact masses.⁺

The characteristic of these Cyprian statues is hieratic stiffness combined with minute attention to detail. There is no observance of nature. Intended to be placed against the temple walls, they are flattened and unfinished behind. Broad in chest, narrow in hips and feet, they present the appearance of reversed cones. "Cypriote art has no originality except in the Hellenic element, which it assimilates. The Cypriote artist is a Greek who has served his apprenticeship among the Orientals." †

VI. PHŒNICIAN AND CYPRIOTE CERAMICS.

The Phœnicians learnt from Egypt and Assyria the art of modelling in clay. The style of the terra-cotta chariots from Marathus may be traced to Nineveh. So, too, with the figurines of the nude Astarte, and of the seated goddess wearing long robe and calathos.

From Egypt the Phœnicians derived the art of enamelling. They often, also, imitated hieroglyphics in a blundering way.

VII. PHŒNICIAN GLASS.

Pliny, ‡ and those who followed him, gave Phœnicia the credit of inventing glass; and so far as colourless glass is concerned they were not so wide of the mark. In Egypt vitreous substances were used as a glaze in the earliest times; and glass-blowing was not much

† Perrot et Chipiez, *Hist. de l'Art*. ‡ *Man. Or. Ant.*, p. 276.

‡ *Nat. Hist.*, xxxvi., 26.

later, one vase bearing the name of Thothmes III. This, however, was coloured glass.

Of Chaldæa and Assyria much the same may be said. Objects of vitreous paste from Assyria are common enough; not so transparent glass, as the vase of Sargon. This vase (now in the British Museum) "is Phœnician in style and matter,"* and was probably made in Phœnicia when under the rule of Sargon. To Phœnicia, and especially to Sidon, belonged a practical monopoly of the trade in glass; for the purified sands of the Belus enabled the Phœnician manufacturer to produce alike the clearest glass and the most successful imitations of gems in vitreous paste.

VIII. BRONZES AND ORNAMENTS.

Phœnicia's real strength lay in working in gold, silver, and bronze; chiselling, engraving, and *repoussé* work. The pateræ of Palestrina, the bronze bowls of Nimroud, or of Cyprus, are decorated inside with rows of figures in concentric circles, which have supplied the patterns for many an early Greek vase.

Fig. 69 gives an epitome of a day's hunting. We see the hunter set forth, his pursuit of



Fig. 69.—Patera from Palestrina.
(Kircher Museum, Rome.)

* *Man. Or. Ant.*, p. 285

game, the attack on him by an ape, discomfiture of the brute, and the hunter's return in triumph. In a Phœnician tomb at Idalion (Dali) was a bronze bowl representing in relief draped females dancing with joined hands.*

Far more daintily wrought are the women's ornaments—gold earrings, head-dresses, necklaces, adorned with glass beads and gems. The ostrich eggs, cunningly engraved, and glowing with colour, are also of Phœnician origin, though found in Etruscan tombs.

Of the Tyrian purple, drawn from the juice of the *murex*, we can judge only by the praises showered upon it by the writers of Greece and Rome.

Among the men of Cyprus, Akesas and his son Helikon reached the highest fame as embroiderers. On the latter's work at Pytho, says Athenæus,† was inscribed a distich, telling how over Helikon's handiwork Pallas had shed a heavenly charm.

IX. ENGRAVED GEMS.

In these we have the clearest imitations of Egyptian and Assyrian work. Fig. 70 is the seal of "Annipi, son of Ad-dume the Sidonian." Thus the owner, a Phœnician, has inscribed his name in Assyrian cuneiform beside Egyptian deities. "The style of the inscription, like that of the figures, betrays, however, the unskilful hand of the Sidonian imitator."‡



Fig. 70.—Cylinder in the De Clercq collection (after Menant).

* Newton, *Essays*, p. 305 † II., 30. ‡ *Man. Or Ant.*, p. 295.

With the Fourth century the Greek begins to supplant the Oriental influence. Then comes Alexander, and Oriental art is engulfed in the wave of Hellenic culture.

X. THE MOABITE STONE.

We must not leave the question of Phœnician antiquities without devoting a few lines to the famous Moabite Stone, or Stele of Dhiban, a cast of which is placed in the Phœnician Room.⁺ It is the oldest inscription in Phœnician characters, its date being a little later than B.C. 900.[†] Originally set up as a record of thanksgiving for the success of Moab in her contest against Israel, it has become the prize of France in a miniature struggle with Germany. To keep their stone to themselves the villagers split it into fragments, which they regarded as talismans, and each pocketed one. With infinite trouble M. Clermont-Ganneau recovered for the Louvre, in 1869, twenty-eight, representing about two-thirds of the stone, which has been restored by the help of a "squeeze" taken before the fracture.

The monument, 3 ft. 10 in. high by 2 ft. broad, contains an inscription of thirty-four lines. This tells us of the deeds of Mesha, king of Moab, against Omri, Ahab, and Ahaziah, kings of Israel. Mesha paid tribute to the king of Israel. On Ahab's death, however, Mesha rebelled, and the kings of Israel, Judah, and Edom laid waste Moab. Cooped up in Kir-haraset, Mesha "took his eldest son that should

⁺ *Guide Br. Museum*, p. 52.

[†] Westropp, *Handbook of Archaeology*, 2nd ed., p. 456, note.

have reigned in his stead, and offered him for a burnt-offering upon the wall. And there was great indignation against Israel; and they departed from him, and returned to their own land."†

Such is the Jewish account. Mesha himself tells us that his offering of his firstborn to Kemosh, god of his country, had not been in vain; that he had driven the allies back with great slaughter, and had offered to Kemosh "the vessels of the Lord."

† 2 Kings iii. 27.

BOOK II.

GREEK, ETRUSCAN, AND ROMAN ART.

WORKS OF REFERENCE WITH THE ABBREVIATIONS BY WHICH
THEY ARE QUOTED.

- Baum.*, Denkmaler des Klassischen Altertums, edited by Baumeister.
Brunn, *Denkmaler*, Denkmaler griechischer und römischer Sculptur
Brunn, *Geschichte*, Geschichte der griechischen Künstler.
Compte rendu, Compte rendu de la Commission Impériale archéologique
C.I.A., Corpus Inscriptionum Atticarum.
C.I.G., Corpus Inscriptionum Græcarum
Conze, *Grabreliefs*, Die Attischen Grabreliefs.
Curtius, Ernst., History of Greece, translated by Waid.
Dennis, Cities and Cemeteries of Etruria, 2nd edition.
Dumont et Chaplain, Les Céramiques de la Grèce propre. Vases Peints, Terres Cuites, Bronzes et Marbres, Trouvés en Grèce
F. and L., *Myk. Thon.*—Furtwaengler und Loeschcke, Mykenische Thongefässe
F. and L., *Myk. Vas.*—Furtwaengler und Loeschcke, Mykenische Vasen.
F.W., Bausteine zur Geschichte der griechisch-römischen Plastik von Carl Friederichs neu bearbeitet von Paul Wolters.
Gardner, *Types*, Types of Greek Coins, by Percy Gardner.
Head, *Coins*, A Guide to the Principal Gold and Silver Coins of the Ancients
Head, *Hist. Num.*, Historia Numorum
Helbig, *Die Italiker*, Die Italiker in der Po-Ebene.
Humann and Puchstein, Reisen in Kleinasien und Nordsyrien.

Kirchhoff, Studien, Studien zur Geschichte des griechischen Alphabets, 4th edition.

Lowy, Inschriften der griechischen Bildhauer.

Lubke, Outlines of the History of Art, Book II.

Lucian, edited by Dindorf.

Man. Anc. Sculpt., Manual of Ancient Sculpture, by Pierre Paris and Jane E. Harrison.

Man. Myth., Manual of Mythology in Relation to Greek Art, by Maxime Collignon and Jane E. Harrison.

Mitchell, Mrs., History of Ancient Sculpture.

Murray, A. S., History of Greek Sculpture (a new edition is now ready).

Mus. It., Museo Italiano di antichità classica.

Mythology and Monuments, Miss Harrison and Mrs. Verrall, Mythology and Monuments of Ancient Athens.

Newton, Discoveries, History of Travels and Discoveries

Newton, Essays, Essays on Art and Archæology.

Overbeck, Geschichte, Geschichte der Griechischen Plastik.

Overbeck, Schriftquellen.

Paus., Pausanias, Periegesis, translated by Shilleto.

Perry, History of Greek Sculpture.

Pliny, Nat. Hist., C. Plinii Secundi Naturalis Historia, edited by Detlefsen.

Rayet, Monuments de l'Art Antique.

Robert, B. and L., Bild und Lied.

Robert, Sark, Die Antiken Sarkophagieliefs.

Robert, Marchen. Archæologische Marchen.

Roscher, Ausführliches Lexicon der griechischen und römischen Mythologie.

Stuart, Ant. Ath., The Antiquities of Athens, by Stuart and Revett, 2nd edition.

CHAPTER VIII.

MYCENÆ AND TIRYNS.

BOOKS RECOMMENDED:—

Steffen, *Karten von Mykenai*

Schuchhardt, *Schliemann's Ausgrabungen* (an English translation by Miss Sellers is announced by Messrs. Macmillan).

Schliemann, *Mycenæ*.

Schliemann, *Tiryns*.

Schliemann, *Orchomenos*

Newton, *Essays*, pp. 246-302, "*Dr. Schliemann's Discoveries at Mycenæ*" (*Edinburgh Review*, 1878).

Ramsay, *Journal of Hellenic Studies*, ix., pp. 350-82, and x., p. 147.

Kohler, *Mitt. Ath.*, vii., pp. 241-50 ("*Mykenische Schwerter*").

Kohler and Lolling, *Das Kuppelgrab bei Menidi*.

Milchhofer, *Mitt. Ath.*, ii., pp. 82-4, and 261-76, "*Die Graberfunde in Spata*."

Schliemann, *Journal of Hellenic Studies*, ii., pp. 122-63; "*Exploration of the Bæotian Orchomenos*."

THE culture unearthed by Dr. Schliemann on the slopes of Mount Eubœa, though on Grecian soil, is essentially oriental in feeling and origin. The lions of the gate may be matched by the similar heraldic groups of Phrygia.* Gold in profusion points unmistakably to the East; and the pit-graves find their parallel in the funereal wealth of Aah-hotep.† The parallel is perhaps closest between the Egyptian queen's damascened

* *J. H. S.*, p. 19, where eight such sets of lion-guardians are reckoned by Mr Ramsay in two Necropoleis. See also *J. H. S.*, ix, pp. 368-71.

† See p. 43.

poignard and the Mycenaean swords inlaid with the papyrus of the Nile. Where shall we find the likeness of the gold signet ring crowded with tree and sun and moon and human figures,—where, save in the cylinders used for the same purpose by Eastern men? The vases must be reserved for a later chapter.* Suffice it here to say that they are more recent than those of Hissarlik and the earliest Cyprian, and, save in their latest stage,



Fig. 71.—Funeral stela of Mycenæ (Museum of Archæological Society, Athens).

precede the "Geometric" style. Their ornament is marine in character, as befits those who have crossed from isle to isle on their journey from Asia westwards.

Even in the lions, however, we detect something that is not Oriental; an effort to escape from conventionality, and a certain truth to feline nature. And in the less artistic work, as the tombstones (fig. 71), we may trace the beginnings of a Western style. The gold masks, with their almost repulsive realism, must have

been taken from the actual features of the dead, and so must represent, if not native art, at least an art exercised in Greece itself. A word, too, must be said of the wall paintings, and above all those of Tiryns. These, like the masks, were executed on the spot, and possibly by native artists.

The architecture of Mycenæ, represented chiefly by its walls, is generally lighter in character and more regular than that of Tiryns, where huge blocks are piled up without attempt at jointing, as though the playthings of giants. Tiryns, besides being perhaps earlier, was in a much more exposed situation, on a slight hillock only just rising from the plain. But the walls of Mycenæ, at a safe distance from the sea,* stood, for the most part, on the steep slope of a bold spur of Mount Eubœa, falling rapidly into deep ravines on all sides, save the east, where a narrow saddle connects it with the main range. A massive tower is placed so as to command the right or unprotected side of those who attacked the gate. So at Tiryns a ramp leads up to the entrance in such a way that for some distance the persons entering have the wall on their right. In the thickness of the walls are store chambers, approached by galleries, which suggest a common origin with those of Carthage (see p. 100). Similar galleries may be traced at Mycenæ.

In each city a postern supplements the main approach, and in each a palace crowned the highest point; features both of which recur at Athens. The Greeks assigned these stupendous fortifications to

* *μυχῇ Ἀεγέος ἰπποβύτῳ* (Hom., *Od.*, iii., 263).

Lykian Kyklopes, and modern science concurs to the extent of declaring them to have been executed under Eastern influence.

Next in importance, from an architectural point of view, are the "Beehive" tombs, or "Treasuries," of which there are several at Mycenæ, the best known example being the so-called "Treasury of Atreus." They are all outside the fortress, a fact sufficient

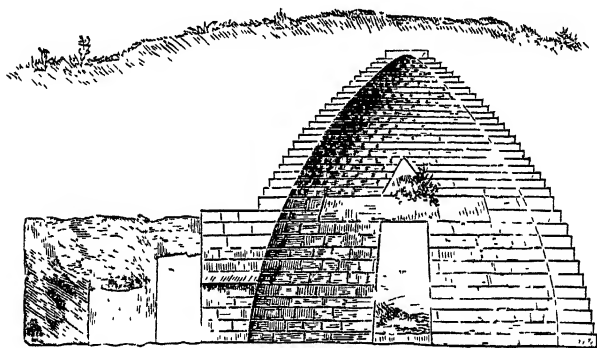


Fig. 72.—"Treasury of Atreus" (section).

in itself to dispose of the theory that they were depositories of treasure.

Similar structures have been explored at Orchomenos in Bœotia, at Menidi in Attica, and at Amyklæ near Sparta. They are built of stones overlapping one another in concentric rings gradually diminishing till closed by a large stone at the top (fig. 72). The stones are kept in their places by earth piled above, and the inner surface being cut smooth the appearance of a vault is produced, though the real principle of the arch does not come into play. The beehive-

like interior was originally lined with plates of bronze, the nails for fixing which have occasionally been found. This was the assembling-place of the relatives or others who brought offerings to the mighty dead. The actual burying-place was a square side-chamber cut in the rock. The outer doorway is approached by a dromos or passage into the mound between high walls of stone. The enormous block * that forms the lintel is surmounted by a triangular opening, once filled with a comparatively thin slab, probably sculptured as at the Lion-gate. This is a device to ease off from the lintel the crushing weight of stone. Portions of the half columns and other decorations of the façade of the "Treasury of Atreus" have been discovered, and most of them are preserved in the Archaic Room at the British Museum. The decoration consists of flat pateræ (originally no doubt painted), a strap-like ornament in relief, and the spirals so characteristic of Mycenaean art. In one set of these there is a socket in the centre of the spiral, probably once filled with enamel.

Still more interesting are the six pit-graves within the wall, for here have been found not only the graves but their contents. Five of them are within the two curious concentric stone circles. The sixth is partly outside. It is probable that the acropolis has been extended in this direction, and that these graves were originally without the walls.

In the first (according to Dr. Schliemann's reckon-

* One of these blocks, in the "Treasury of Atreus," is 3 ft 9 in. thick, about 28 ft. long, and 17 ft. broad; its weight is reckoned as 300,000 lbs. Schliemann, *Mycenæ*, p. 43.

ing) lay three bodies, that at the north end in a wonderful state of preservation. Even at the present time, after being removed to the neighbouring village of Charvati, the features are quite distinct, though much distorted by pressure. On the face (as in some other cases) lay a golden mask, of truculent expression; on the chest was a breastplate of gold. The bodies appear to have been submitted to the action of fire, though still retaining shape. Of most, however, nothing is left except dust and bones. The breastplates, diadems, and other objects of personal equipment made of gold, were simply funerary, being far too fragile for actual use. Their number was, however, very great, one hundred gold-plated buttons being found in one copper vessel. The patterns in *repoussé* are varied and elegant, including the favourite spiral, and its application in the form of arms of the cuttlefish. The butterfly is frequent. Besides ornaments there were cups of gold and silver. A silver vase has a copper mouth plated with gold, and ornamented in intaglio; with it were found obsidian knives. Very striking is the cow's head of silver, with horns of gold; still more so the gold masks, with their strongly-marked features, even the eyelashes and eyebrows being clearly defined. Most of them have a coarse, brutal, and gloomy look; some a treacherous smile; one only, that belonging to the body at the south end of the first sepulchre, has a narrower and more refined, nay even a pleasant face, with Grecian nose, well-formed lips, and moustache of modern cut, with twirled-up ends. Yet here also we find the same disproportionate distance from the eye to the ear. Sir

Charles Newton* suggests that the artist may have had "a squeeze in clay or wax taken from the face after death." From this he might have obtained a cast in relief, which he could copy, "carving it out in wood or some material hard enough to hammer gold upon." Hence the realistic details.

No one can look on these masks as they lie in juxtaposition in the Museum at Athens without feeling that they must be portraits, this one with his wrinkles, that one with tight-drawn lips; they all differ in details, yet agree in their vivid expression and lifelike realism. Such is the work of no 'prentice hand. So, too, with the animated scenes of hunting and battle in intaglio on gold signet-rings, and the more famous signet-ring (mentioned on page 114) from the tomb outside the circle. These point to skilled workers from the East.

In the rude carving of the tombstones (fig. 71), on the other hand, we see a far inferior, or less developed, possibly a native art. The position of the stones precludes the idea of greater antiquity. Rude as it is, however, Dr. Schliemann finds in the animals portrayed a resemblance to the lions of the Gate, and thinks they "may be of nearly the same epoch."† The spirals on the tombstones are indeed accurately wrought. The *lituus* behind the man in the chariot (fig. 71) reminds us of the Hittite sculpture at Iasili-Kaïa. But we may divide the objects from Mycenæ into two categories, the native and the imported. To the former belong the tombstones and the vases; to the latter the work in metal, though much of this may have been

* *Essays*, p. 272.

† *Mycenæ*, p. 85.

executed in Greece, the workman instead of the work being imported.

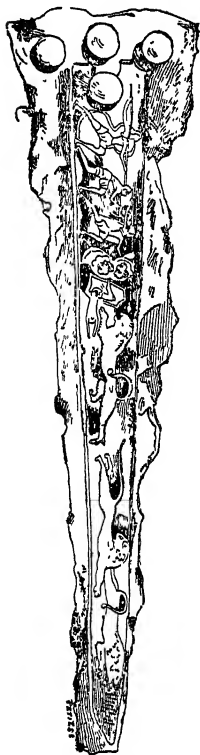


Fig. 73.—Sword-blade of Mycenæ (Museum of Archæological Society, Athens).

While no swords were found at "Troy" (nor in the Italian Terra-mare),* dozens lay heaped up in the first of the Mycenaean sepulchres, to say nothing of the rest. Some of these bronze swords, on being cleaned, were found to be inlaid with representations of hunting, etc. (fig. 73),† the various details of men, animals, and plants (including the papyrus) being expressed by enamel, silver, and gold of various shades. The technique is not always the same, since in eight blades four different processes have been recognised, all, however, more or less related to one another.‡ For such works of art we must look, not to Greece, but to Egypt, and to the treasures of Aah-hotep (p. 43). To the Greek Islands, also, we may turn for illustration of much that occurs in Mycenaean art. The objects actually discovered at Mycenæ are, for the most part, in the Polytechnic Institute at Athens, together with

those from Spata, Menidi, and Nauplia. But objects

* Helbig, *Die Italiker*, pp. 5 and 20.

† For coloured representation see *Bulletin* for 1886.

‡ Kohler, *Mitt. Ath.*, vii., p. 241, and Taf. 8.

of a similar character may be seen in the British Museum,* drawn from Ialysos and other settlements in the southern islands. Nor must we forget the "Island Gems," as Nos. 77 and 106 in the British Museum Catalogue of gems. One of these (No. 75) suggests the famous bull and man of the fresco from Tiryns, in which some see not an acrobat *upon* a bull, but a man running beside it, and represented in faulty perspective.

These wall-paintings from Tiryns (Mycenæ has afforded less under this head) include a pattern of rosettes, spirals, and leaves arranged like fans, which coincides exactly with that of the carved ceiling at Orchomenos.† It is in architectural features that Tiryns is most interesting. Of gold only one small object has been found there, and of bronze very few. But we have a Doric capital of sandstone, pointing to the days when the god superseded the king and the palace gave place to the temple. From the earlier building comes the alabaster frieze of palmette, rosettes, and spirals inlaid with blue vitreous paste (Kyanos), which may be compared with ornaments from Mycenæ and Menidi.‡ This earlier building was approached by propylæa, and included a spacious men's hall, with adjoining bath-room, as well as a complete set of women's apartments, jealously cut off from the rest. The precise relation in which this stood to the "Homeric house" has been fully discussed elsewhere,§ and by no one better than

* First V. R., cases 5 to 13, and Table case A.

† See *J. H. S.*, pl. xii. and xiii.

‡ *Baum.*, Taf. lxxvii.

§ For example, by Prof. Percy Gardner, *J. H. S.*, iii., 264-82; by Prof. Middleton, *J. H. S.*, vii., 161-69; by Von Rohden, *Baum.*, pp. 1816, 1817.

by Professor Jebb.* As he points out, this isolation of the women's quarters at Tiryns is diametrically opposed to the immediate access thereto from the men's hall postulated by the Homeric narrative. Nor is there anything to be surprised at in this. Whatever may be their precise date, we must refer these buildings to a greater antiquity than the modest ninth century assigned to Homer. Even if we do not, like Dorpfeld, recognise the Phœnician as the builder of the walls of Tiryns, we may well allow for more old-fashioned notions as to the position of women. Not long since we looked on the walls of Tiryns with much the same vague wonder as the ancients. These walls, and the "Treasures," and a few other isolated curiosities, were known to crop up above the Argive Plain. A few years have changed all this. "Mycenean" vases turn up in all sorts of places; relations with Mycenæ are traced in Egypt and in the heart of Asia Minor; and, better still, new finds, as at Baphion, are made quicker than we can record them.

OTHER CENTRES OF "MYCENEAN" CIVILIZATION.

In 1879 the Germans discovered a "beehive" tomb at Menidi, near Athens.† The bronzes, gems, and objects of gold, ivory, and vitreous paste there found are now in the same room as the antiquities from Mycenæ.

There also are deposited the antiquities discovered at Spata, nine miles east of Athens, beyond Hymettos, on

* *J. H. S.*, vii., p. 170.

† See Kohler and Lolling, *Das Kuppelgrab bei Menidi*.

the road to Marathon. An inclined road seventy-four feet long is cut in the rock to the tomb. In each of these chambers was a skeleton with ashes and charcoal, proving that the body was burnt *in situ*.

The tomb having been rifled in antiquity, "only a few flowers of very thin gold-leaf" were found, either covering other material or in form of a hollow body,* with a few objects of "bones or ivory, glass, bronze, stone, and terra-cotta. The glass objects suggest a later period than that of the Mycenæ graves; and the sculpture on bone bearing an Assyrian character, the tomb at Spata is assigned to the eighth century.

At Orchomenos in Bœotia is the "Treasury of Minyas," coupled by Pausanias with the Walls of Tiryns as structures no less worthy of admiration than the Pyramids.† His "Treasury" is of course a tomb; and in later times it received, according to tradition, the bones of Hesiod.§ It was excavated in 1880 by Dr. Schliemann, who has given an account of the work in *Orchomenos* and in the *Journal of Hellenic Studies*, ii., pp. 122-63. The "layers of ashes and other burned material,"|| some twelve feet deep, were, perhaps, as he suggests, the residue of sacrifices, and possibly connected with the rectangular marble slabs, remains of a monument of comparatively late time. "Mycenean" pottery was also found. The plan, construction, and proportions are similar to those of the "Treasury of Atreus," the diameter of this being 50 feet, and that of the "Treasury" at Orchomenos three or four feet less. The

* Milchhofer, *Mitt. Ath.*, ii., p. 263. § *Ib.*, 38, 3.

† Schliemann, *Mycenæ*, p. xliii.

|| *J. H. S.*, ii., p. 137.

‡ ix., 36, 5; see also 38, 2.

material is a blackish marble. As at Mycenæ, "from the fifth course (inclusive) upwards every stone has a hole, with the remnants of a bronze nail."^{*} The *thalamos* or actual burying-place is on the east. This was excavated in 1881, when the ceiling mentioned on page 121 was discovered. Both ceiling and sides of the *thalamos* show marks of fire, as do the clay walls above. This looks like the practice observed in the pit-graves of burning the body within the sepulchre.

A structure similar to that at Orchomenos is reported by Mr. Ernest Gardner† as discovered in Mazarakata, Cephalonia; in another at Dimini, near Volo, gold ornaments have been found.

Of the tumulus near Bourbá (also in Attica) Mr. E. A. Gardner writes:—‡ "This last proves to be a mass of tombs of various periods. In the earliest there are traces of the burning of the corpse in the grave itself, § numerous fragments of the wood remaining; an air-shaft seems to have been constructed to facilitate this process. Over the tombs was erected a structure like a sarcophagus of unbaked brick. It is stated that fragments of 'Mycenæ' pottery were found in a tomb of a higher level than this, and consequently ater."

* J. H. S., ii, p. 141.

† *Ib.*, viii., p. 276.

‡ *Ib.*, xi., p. 212.

§ See above, p. 118.

CHAPTER IX.

GREEK ARCHITECTURE TILL THE PERSIAN WARS.

BOOKS RECOMMENDED.—

Fergusson, *History of Architecture*.

Dorpfeld, *Mitt. Ath.*, x., xi., and xii.

Petersen, *Mitt. Ath.*, xii

Laloux, *L'Architecture Grecque*.

WHILE the latest class of Mycenaean pottery may have still lingered on in Mycenæ itself, the "Mycenaean art" in the widest and usual sense of the term disappears at a time which we may denote in round numbers as 1000 B.C. The earliest date to which, with few exceptions, we can assign other remains of architecture, sculpture, and the ceramic art in Greece is the eighth century. Nor is the blank between these periods inexplicable. It was a time of constant and deadly struggle between the older inhabitants of the Peloponnesos and the invaders who pressed southwards from the mountains of Northern Greece. The "Return of the Herakleidæ" was not the event of a single summer or a single generation. The wealth of the Achæan princes, while it tempted the invader, must at the same time have furnished the means to check his progress. Such walls as those of Mycenæ would prove a formidable barrier to Dorians, notoriously unskilled besiegers even in historical times. So in the fifth century the

Mycenæans had no difficulty in keeping out the Argives for a considerable period.*

With the eighth century, then, must we begin our further study of the arts in Greece ; and not in Greece Proper alone, but in the wider Hellas, spread east, west, and south. For the shock of Dorian inroad vibrated far and wide, and hurled a wave of Hellenic life on all the neighbouring shores.

GREEK TEMPLES.

From Egypt the Greek architects borrowed the symmetrical arrangement of temples, solidity of material, and height of finish ; a degree of finish never reached in modern times. They followed the Egyptians too in preferring the lintel to the arch ; and many have traced the origin of the Doric column to the tombs of Beni-Hassan (see p. 15).

In Assyria are found the germs of such ornaments as the Greek "honeysuckle," the guilloche, and the fret. Corinthian and Ionic capitals are suggested by the architecture on Assyrian slabs (see fig. 35 and 40). From Assyria comes the use of long lines of sculpture, in one palace extending to a length of more than a mile.

Persia, too, is thought to have contributed the Ionic base.

Be this as it may, it is to Greece, and Greece alone, that we must ascribe the idea of a colonnade surrounding a central building ; an idea that, more or less developed, underlies the plan of almost every Grecian temple.

* Diodorus, xi., 65.

The column, then, is an important feature of Greek architecture, uniting as it does the functions of conspicuous ornament and structural use ; and when the term "order" is used in architecture it refers to columns and appendages connected therewith.

Of the three orders used by the Greeks the Corinthian belongs to later times. To the Doric is usually assigned a higher antiquity than to the Ionic. Perhaps it would be more correct to say that in Greece Proper and her western colonies the Doric order prevailed, while the Ionic found its natural home among the Ionians of Asia Minor and in the districts once ruled by Eastern races, whose monuments show indications of a kindred style (see pp. 53, 55, 57). An exception must be made in the case of the Doric temple of Assos, though this is exceptional also among Doric buildings, in having a frieze on its architrave.

Arches and vaulting did not find favour in the eyes of the Greeks, though such construction must have been known to them from Egyptian and Assyrian examples. The flat roof, suited to the Egyptian climate, was not admissible where rain was more frequent ; and in all cases the sloping roof of the temple left at each end a triangular pediment, often filled with sculpture.

Unlike Egyptian sanctuaries, Greek temples were designed for external effect, and their surrounding columns afforded charming contrasts of alternate light and shade. This made up for the loss of the effect of openings, windows being hardly to be found, except in the Erechtheum and the Temple of Zeus, at Akragas (Girgenti). According to the number (almost always

even*) of the front columns, temples are classified as hexastyle, octastyle, etc. The cella, or sacred chamber, might have no columns, as on Mount Ocha, in Eubœa; or it might have in front simply corner pilasters at the end of its prolonged walls, with two columns between them ("in antis")† fig. 74. The so-called Temple of Themis, at Rhamnus (fifth century) is "in antis." If four columns stood in front, instead of the prolongation with pilasters, a temple was called prostyle. Of this rare form there is an example at Selinus, the so-called Temple of Empedokles, of uncertain date.

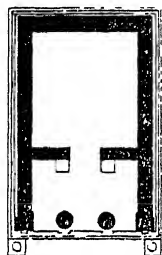


Fig 74.—Plan of Temple "in antis."

If surrounded with a row of columns, as Temple C at Selinus, and later the Parthenon, with many others, the temple was peripteral (fig. 75); if the row was doubled, as in the Temple of Apollo at Miletus, dipteral. When the columns were attached to the outer wall of the cella the term pseudo-peripteral was used. This form, though unusual in Greek buildings, is seen in the Temple of Zeus, at Akragas. Its employment there is due to the colossal size of the temple and the fact that the material was not good enough for wide inter-columniation.‡

* The so-called Basilica of Pæstum has nine columns in front, but this seems not to be a temple. There were seven in front of the Temple of Zeus at Akragas, and also in front of the Temple at Thoricus.

† It is shown by Julius (*Baukunst, Baum.*, p. 258) that the theory according to which the peripteral etc., were developed from the temple *in antis* is not supported by facts.

‡ *Baum.*, p. 258.

The pseudo-dipteral has the space between cella and colonnade so wide that an inner row of columns might have been inserted. Of this form the Temple G, at Selinus, is an example.

Another consideration was the distance of a column from the next in the row. If this distance was small, the term *pynostyle* was employed. *Systyle* denoted an arrangement not quite so close; less close still was *eustyle*, or the best proportion in intercolumniation, viz., a distance from centre to centre of the columns equal to four and a half times their radius (*i.e.*, two and a quarter diameters) at the base. A greater interspace is denoted by the term *diastyle*; a still greater by *aræostyle*.

In large temples there were frequently more than one chamber, that in the front being termed

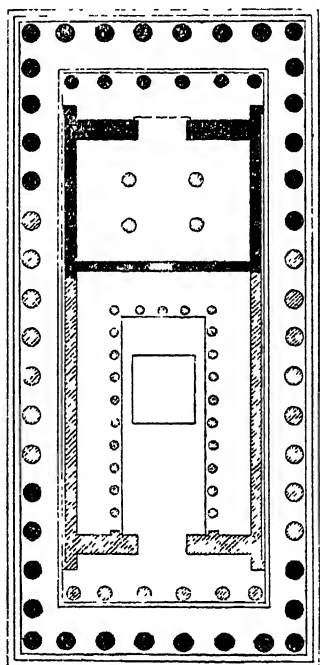


Fig. 75.—Plan of the Parthenon.

pronaos, that in the rear *opisthodomos*. The whole building was raised on a platform (*krepidōma*), mounted by two or, more generally, three steps. Large temples were probably *hypæthral*, *i.e.*, part of the cella was open to the sky. The object of this was to admit light

and air, advantages which some (as Mr. Fergusson) have sought to gain by the supposition of a clerestory. Though such a device was adopted in Egyptian temples, Mr. Fergusson's ingenious application of it, in a model of the Parthenon restored,⁺ has not met with the

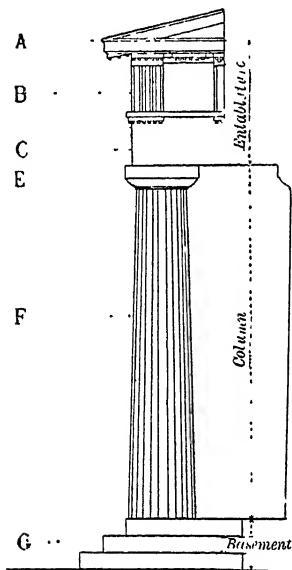


Fig. 76.—*A*, Cornice; *B*, Frieze;
C, Architrave; *E*, Capital;
F, Shaft; *G*, Steps.

approval of practical architects. A temple with an upper storey was a rarity.† The great temple at Pæstum, however, had galleries.

With the exception of the rude little building of huge blocks on Mount Ocha, the earliest Greek temples known were of the Doric order. To that order, therefore, we should first turn our attention. Its leading characteristics are sturdiness, strength, and solidity—characteristics that, in the earlier examples, are apt to give rise to an impression of heaviness.

In the peripteral Doric temple we have a cella, surrounded by columns, on a platform (krepidoma), reached by steps, the highest being the stylobate, on which the columns stand. The column (fig. 76) tapers upwards, and is surrounded with flutings (generally twenty), which have an upward tendency.

⁺ At South Kensington.

† Paus, iv.

Just before the burden to be supported is reached there is a slight sinking, which checks the upward movement, and then some rings (*annuli*) before the ovolo or echinus. This, with the abacus—a square plinth above it—composes the capital. Then comes the entablature, consisting of three members—architrave (epistylon), frieze, and cornice.

The Doric architrave is always plain, and the Doric frieze consists of triglyphs and metopes.

The triglyph represents the original ends of roof beams, for these Doric temples are a translation of wood into stone.* So on vases † we see Doric columns depicted far too thin to be of stone. They must represent the original wooden pillar.

Metopes are slabs between the triglyphs, often sculptured in high relief. Originally they were open spaces between the ends of the roof beams, so that a man could climb in through them.‡

Above the frieze is the cornice (Geison), deeply undercut, and crowned by the sima.

The wooden roof covered with tiles (later of marble), produced by its slope a gable at each end (aëtos, aëtoma), closed by the tympanum, which formed a background for the sculpture frequently added. The gable or pediment is framed above by cornice and sima. Above this the angles of the pediment are adorned with akroteria, consisting sometimes of the palmette, or of shields and tripods, sometimes of male and female figures, or animals.

* That the triglyphs were once wooden is implied in Euripides, *Bauchæ*, 1214.

† For example, the Panathenaic vases in the Fourth Vase Room.

‡ See Euripides, *Iph. in Tauris*, 113; *Orestes*, 1372.

The earlier temples were built of stone, which was covered with painted stucco. When marble was substituted paint was still used, chiefly bright red and blue.

The term *Entasis* denotes a slight swelling (say a finger-nail's length) in the column to avoid an appearance of hollowness. This and similar devices to correct optical illusions have been observed in the Parthenon by Mr. Penrose and others in almost every part; so that it has been said that there is not an absolutely vertical or horizontal line in the whole building. The columns lean inwards, though so slightly that they would have to be continued half a mile before they would meet. Those at the corners lean diagonally. The cella-walls lean back, the antæ forward. The stylobate rises towards the centre in a gentle curve.* The entablature is curved, leans back, and recedes in the centre. At the corner the columns are stouter, and the space between them less. These subtle provisions have been observed in the Parthenon. Similar careful examination has led to results somewhat similar in the case of older buildings; though such exquisite nicety is not to be looked for at an early period.

The main distinctions between the Doric order and the Ionic are the following:—

In the Ionic we have a base for each column, while the Doric columns have none; or, more correctly speaking, the stylobate forms a common base for all.

The channels in Ionic fluting are separated by a plain space, which is not found in Doric.

The Doric echinus is plain, while the Ionic capital is

* The height of this curve in the step is about two inches, in the flank about three.

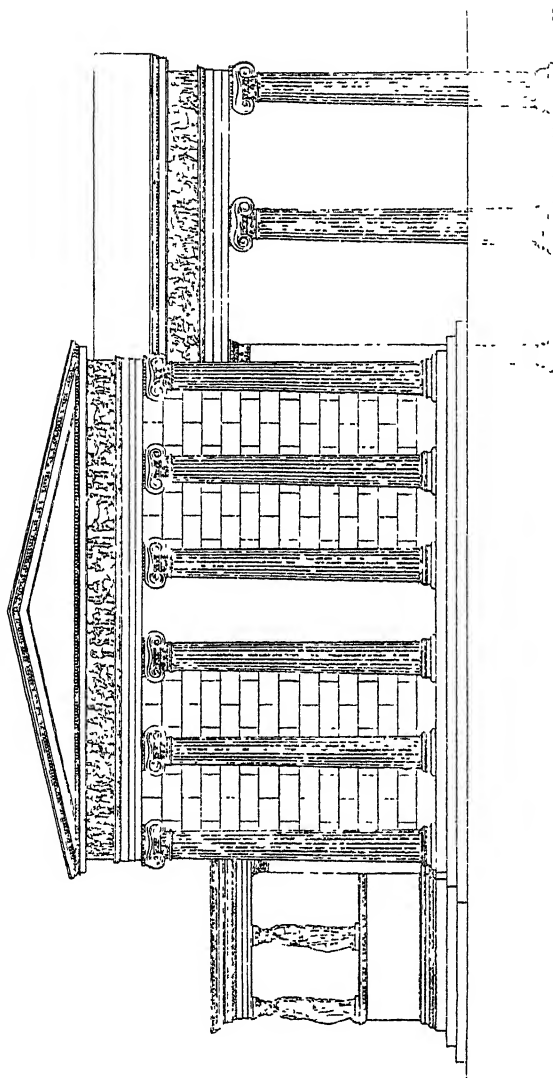


Fig. 77.—Restoration of the Erechtheion

adorned with volutes and a more or less richly ornamented moulding ("egg and tongue").

The continuous frieze which forms so important a part in Ionic decoration is replaced in the Doric style by metopes alternating with triglyphs. Here, however, as in many other points, great variety occurs, and the cella of the Doric Parthenon is adorned with an Ionic frieze.

The Ionic order is distinguished from its severer sister by greater lightness, especially in its slender columns, and by a richness of ornamental carving (fig. 77). It must be remembered, however, that the Doric plainness was relieved by vivid colours.

In the Ionic style sculpture often assumes a structural character, as the sculptured columns at Ephesos, or—a far more striking instance—the Korai or caryatides of the Erechtheum, which actually support the roof of the southern portico (fig. 77).

In Doric, on the other hand, sculpture is *framed*, and does not seem an essential part of the building.

DORIC BUILDINGS EARLIER THAN THE PERSIAN WARS, OF WHICH REMAINS EXIST.

Earliest among Doric buildings of which we have any remains is the Heræon of Olympia, a peripteral temple with six columns at each end and sixteen on each side. The differences in the diameters of the columns, in their material and construction, and in their capitals (no two of nineteen found being alike), all point to the truth of the suggestion that the original columns were of wood, and were replaced, as occasion arose, with stone. Thus (as in our own Gothic buildings) repairs were made in the fashion of the day. Pausanias, indeed, found one column

of the opisthodomos still of wood. That the superstructure continued to be of wood is implied by the great distance between the columns, and by the fact that no trace of frieze or architrave has been found. The wood-work was protected above by painted terra-cotta. Within the cella were projecting walls with engaged columns (as at Bassæ, p. 180) forming chapels, in one of which stood the Hermes of Praxiteles (pp. 182-83).

The details of some of the chief temples of this period may be useful :—

[N.B.—The angle columns are counted each way.]

Century	Place	No of Columns at end and side.
7th	Corinth	6 · 15
7th (near end)	} Selinus (Temple D) . . .	6 · 13
6th		6 : 18
6th	Syracuse (Temple of Artemis)	6 · 14
6th	Pæstum (Temple of Poseidon)	6 · 13
6th	„ so-called T. of Demeter	9 : 18
6th	„ so-called “ Basilica ” *	6 · 13
6th	Assos	6 · 12
6th	Athens, old Temple of Athena	6 · 12
6th (or beginning of 5th)	} Ægina	6 · 12

All these are Doric and peripteral, except the “ Basilica,” which is pseudo-dipteral, but this is not really a temple.

* Clarke would place this *after* the Persian wars.

CHAPTER X.

GREEK SCULPTURE FROM THE EARLIEST TIMES TO THE EPOCH OF PHEIDIAS.

BOOKS RECOMMENDED:—

Benndorf, *Die Metopen von Selinunt*.

Paris, *Mannual of Ancient Sculpture* (English edition by Miss Harrison).

Cavvadias, *Les Musées d'Athènes*.

Fellows, Sir Charles, *Travels and Researches in Asia Minor*.

Rayet, *Monuments de l'Art Antique*.

British Museum, *Illustrated Catalogue of Sculpture* (in the Press)

IF the architecture of the Greeks claims our admiration from its earliest infancy, and the monolithic columns of Corinth and the massive façade of Pæstum impress the beholder with a sense of latent power, we can hardly say the same of the tentative efforts of the Grecian sculptor. The votive offering of Nikandre strikes us as a stone version of a plank—the Hera of Samos as the trunk of a tree. Yet for all that there is something in Greek art, even in its earliest beginnings, that distinguishes it from the stiff monotony of the unchanging East. It is an art ever living and growing.

Setting aside the marble statuettes of females, which may be traced far back into the prehistoric past of the Archipelago, we begin with the lions of Mycenæ* as

* Casts of these and nearly all the most important specimens of

the earliest sculptural work executed on Greek soil, even if not by native hands. Whether derived from rock carving or tapestry they have an affinity with the East which has been pointed out on an earlier page. They are, however, more natural in style than Oriental works. The "protodoric" column that separates them has a base resting on a platform, supported, in its turn, by an altar. It originally carried something that filled the apex of the triangle above the gate. Instead of an echinus we find a cushion. The column is a symbol of the city, and the lions are the guardians of the gate; an idea that has lasted to our own day.

Technically this sculpture is superior to many later reliefs, for there is a considerable amount of skill displayed in the modelling. Some have thought lionesses were intended, but the manes and other details were heightened by colour. The heads, now lost, were in separate pieces, and perhaps of bronze. "Headless as they are," to quote Sir Charles Newton,* "they are in our eyes a higher effort of art than all the golden treasures of the tombs within."

The lions of Mycenæ are the *forerunners* of Greek art. In the countless objects found there it would be hard to name one that is illustrative of Greek mythology; while the earliest specimens of undoubted Hellenic workmanship that have come down to us introduce us at once into the circle of Olympian deities.

Greek sculpture (except those discovered during the last four or five years) may be seen at South Kensington, thanks to the efforts of Dr. W. C. Perry.

[†] *Essays*, pp. 301, 302.

A wide gap, accounted for by the Dorian invasion and its widespread consequences, separates the Mycenaean age from the seventh century, to which our earliest succeeding sculpture belongs. Thence, to the Persian Wars, and indeed a little later, must be reckoned the Archaic period, a period of upwards of two centuries.



Fig. 78.—Xoanon
of Nikandre
(National Museum, Athens).

In its earlier portion Greek art stood much under foreign influence, especially that of Egypt. This is seen in the breadth of shoulders, as compared with hips; the height at which the ear is placed; the universal advancing of the left foot.

As to schools and groups of artists, little help is to be obtained from ancient writers; and it will be best, after mentioning a few of the most obviously primitive specimens of the plastic art, to adopt the method of Friederichs and Wolters of arranging sculptures according to the localities in which they were found; a method which affords a possibility of bringing into one view the various works originally more or less

connected.

We begin, however, with a statue whose claims to priority can be disputed by few, the statue standing first in the National Museum of Athens, and found by M. Homolle in Delos in 1878 (fig. 78). It is dedicated to Artemis by Nikandre, daughter of the Naxian Deinodikos, and represents that goddess, or possibly the dedicator. The inscription is written "boustro-

phedon" (*i.e.* alternately from left to right and right to left), and its characters point to the seventh century. The arms of the figure hang straight down by its sides; the front and back have the flatness of a board. From its style it might be attributed even to the end of the eighth century. Perhaps Professor Jebb* is right in viewing it as a seventh century "imitation of a very ancient model in wood," and as representing "the oldest *type* of Greek sculpture hitherto known."

Near the Heraion at Olympia was found a colossal female head. Its material is the same as that of the basis in that temple, a stone too soft to be placed in the open air. As, however, it is on a scale too large for a small shrine, it probably belonged to the Heraion, and may possibly have been the head of the statue there worshipped.† If the *original*, it must be as old as the temple, and may belong to the eighth century. Above it (as at Argos) was placed a bridal crown.

In style it is peculiar. The eye is remarkably characteristic, being not (as in most archaic heads) almond-shaped, nor swelling out, but presenting a sharp angle. It must be remembered that the head was to be viewed from below. The ear shows greater understanding of form than could have been expected at so early a period. It is, however, far too low, instead of being too high, as is usually the case in archaic art. In the kindly expression of the slightly smiling mouth the artist has been decidedly successful.

To the second half of the seventh century we may assign the "Nike," or rather winged Artemis of Delos,

* *J. H. S.*, i, p. 52.

† Mentioned by Pausanias, v. 17, 1.

whose position (almost kneeling) is intended to represent rapid motion, as may often be seen (chiefly in representations of Gorgons) on vases, and in figures of clay or bronze, and also in the metope from Selinus (fig. 80).

Its relation to the basis inscribed with the names of Mikkiades and Archermos has been hotly disputed. The difficulty as to size may be got over by Petersen's supposition of an intermediate support. In any case it is Ionian work. Its superfluity of wings is matched on an Etruscan scarab, and may remind us of Assyrian genii.

There are three varieties of relief known in archaic art, and represented by examples of the Seventh century :—

1. High relief, as in the Perseus metope from Selinus.
 2. That derived from bronze, as the frieze of Assos.
 3. The flat reliefs from Chrysapha, near Sparta.
- These last are simply cut out of a flat surface, with scarcely any modelling.

Several examples will be found in the plates of the second volume of the Athenian *Mittheilungen*, where they are described by Dressel and Milchhöfer.* Let us examine the best of them, now at Berlin (fig. 79).

We see a pair of seated figures, male and female. The former, turning his face to the spectator, holds in his right hand a kantharos, or two-handled cup, an object deemed so important by the sculptor that he has made the right arm too long in order to get a good

* *Die Antiken Kunstwerke aus Sparta und Umgebung*, pp. 293-474. See also *Mitt.* vii., Pl. 7, published by Furtwangler.

place for the kantharos. Then he has exaggerated the size of the left arm and hand pointing forward. The female holds a pomegranate in her right hand, which rests on her knee. Her left draws out her veil. The



Fig 79.—Stele of Chrysapha (Berlin Museum).

elaborate seat is supported by fore and hind legs of an animal; but here, as generally till the middle of the fifth century, two only of the legs are shown. The back is surmounted by a flower, behind and over which rises a large snake (an attribute of Heroes), with crest

and beard. Two figures—small, as befits ordinary mortals—approach with offerings.

That the idea is funereal admits of no doubt. The question, however, is whether the seated pair are *deities*, viz., Hades (or, on account of the kantharos, Dionysos) and Persephone; or the *dead* (husband and wife) represented as Heroes. The latter view seems the more probable. We may compare the figures on the "Harpy Tomb" (fig. 90), but we do not know enough of Spartan views to decide with absolute certainty.

The reliefs from Assos, curiously placed in the epistyle of a Doric temple, seem to have been suggested by reliefs beaten out in bronze. Some of the figures are smaller than others, in order to get the heads of all, whether upright or reclining, on the same line. This principle of "*isokephalismos*" prevails even in the frieze of the Parthenon, where figures sitting, riding, and standing are of the same height, the object being to avoid empty spaces. A similar *horror vacui* led the vase-painter to scatter rosettes, etc., over his field. The centaurs are partly represented with all four legs of a horse, partly with the hind-quarters of a horse, added to the body and legs of a man. Herakles does not wear his lion's skin, an attribute not assigned to him earlier than the end of the seventh century.

The metopes from the oldest temple* at Selinus are carved in calcareous tufa in high relief, but with flat surface, and are Dorian work; a fact that may account for the heaviness of their proportions. On one (fig. 80) Perseus appears in the act of slaying Medusa, who

* Generally denoted by the letter C. It was probably dedicated to Apollo. F. W., p. 78, note.

bends her knee in flight, while Athena, by her presence, lends countenance to the deed. He wears a short garment, the upper part of which was represented in colour, as was also Athena's ægis.

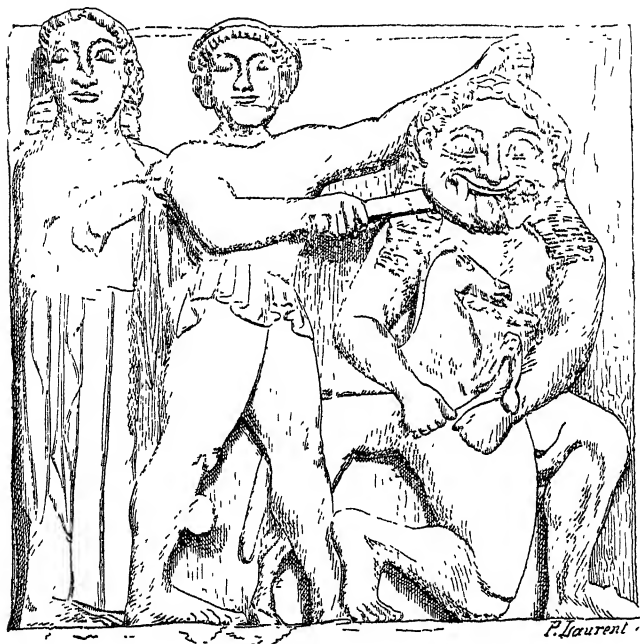


Fig. 8c.—Metope of Selinus (Palermo Museum).

The shortcomings usual in archaic bas-reliefs are not wanting. The faces of all three figures are to the front, and their bodies nearly so, while the legs and feet are in profile. The feet are flat upon the ground, a peculiarity observable in archaic sculpture even when the person is walking. All, including the sufferer,

display the smile by which the primitive artist sought to express life. Here he has summed up in one moment two distinct events—the severance of Medusa's head and the appearance of the winged horse that followed that act, though the horse is generally springing from the decapitated neck. In Perseus the characteristic clumsiness of proportions is specially pronounced; his height is only four and a quarter times the length of his head. As yet, Medusa is not crowned with the serpents bestowed on her by Æschylus and Pindar.

Her projecting ears are thought by some to betray an Egyptian influence. The peculiarities, however, observable in this and the metope representing Herakles carrying off the Kerkopes, may be accounted for by the want of skill on the part of the primitive sculptor, whose great aim was to express muscular power, an aim that dominates the Selinuntine sculpture even in its later development.

The reliefs cannot be earlier than the latter part of the seventh century, when Selinus was founded. Nor can they be much later.*

In briefly reviewing the remains of archaic art, according to the places in which they have been found, we may well begin with Asia Minor, the starting-point in great part of Hellenic civilisation.

The British Museum possesses a series of ten seated statues, larger than life, brought by Sir Charles Newton from the Sacred Way leading to the temple of Apollo at Branchidæ, near Miletus. They are all characterised by Oriental fulness of form and ample drapery, while their

attitude reminds us of Egyptian statues, and of the Shalmaneser from Kalah-Shergat. Most interesting among them is No. 7 (fig. 81), who tells us in an inscription on his chair that he is Chares, ruler of Teichioussa. The forms of the letters point to about 540 as his date. Similar evidence has led [Professor Kirchhoff to place the figure inscribed with the name of the sculptor Eudemos early in the sixth century, or more probably in the seventh.*

Of the companion statues none can be later than the Ionic Revolt.

Only one of the ten statues retains its head, and this in a sadly mutilated state. Fortunately, however, there is a head from the same locality which appears to belong to the same period. It bears traces of the colours so liberally applied by the older architects and sculptors, and may be compared with the sculptures from Ephesos also placed in the Archaic Room. In these heads the eye bulges out as if through a slit in the skin.

They are "engaged," not sculptured in the round, and belonged to the older Temple of Artemis, which, like its successor, was adorned with sculptured columns (see



Fig. 81.—Statue of Chares
(British Museum).

* *Studien*, p. 27.

p. 197). Mr. A. S. Murray has ingeniously arranged a restoration of part of such a column, and has contributed a paper on the subject to the *Journal of Hellenic Studies* (x., pp. 1-10, Pl. III. and IV.)

In the so-called "Apollo" of Thera we have the earliest example of a large group of figures, representing the nude form of an active and vigorous young man. In these some have recognised the type of the numerous statues of athletes erected at Olympia and elsewhere. Some of these figures may have been placed on graves, as images of the deceased, as were the figures of Kitylos and Dermys (see below, pp. 150-5).

Whatever may have been their meaning, we find in them traces of Egyptian influence in the height of the ear, the comparative size of shoulders and hips, and the advancing of the left foot (see p. 27).

Among their many faults the want of skill in representing the abdomen is conspicuous; and in the older specimens their arms hang rigidly by their sides.

The "Apollo" of Orchomenos exhibits all the above-mentioned faults, including a specially barbarous treatment of the ear, though its rudeness is not due only to its antiquity. It has been stigmatised, and not without reason, as a clumsy imitation by an untrained stone-cutter.*

At the sanctuary of the Ptoan Apollo near Acræphium M. Holleaux has discovered a whole series of these youthful male figures, the oldest of which may be compared with the "Apollo" of Orchomenos, though showing a decidedly superior style. As to its date opinions vary considerably, some inclining to place it as late as the

* F. W., p. 22.

beginning of the fifth century. For a fuller discussion of the details we must refer to M. Holleaux in the *Bulletin de Correspondance Hellénique* for 1886, and to Mr. Ernest Gardner in the eighth volume of the *Journal of Hellenic Studies*.

Far more advanced in style than the Orchomenos statue is the "Apollo" of Tenea (fig. 82), of about the middle of the sixth century. In this the chest is correctly represented, and the feet and legs below the knee are really well modelled. There is, however, a peculiar angularity and stiffness about the figure; it is a translation from wood into stone.

A translation from bronze, on the other hand, is seen in the "Strangford Apollo" (said to come from the island of Anaphe, east of Thera), traces of the bronze style appearing in the curious conical spirals of the hair over the brow. This, however, is much later, and thought to be a copy of the bronze statue Kanachos made for the Milesians; a statue supposed to be reflected in a statuette in the Etruscan Room (No. 113). The neck is now better modelled, and the arms no longer hang listlessly, but are bent at the elbow to hold some attribute. The Strangford Apollo may compare with the sculpture of Ægina (see pp. 151-53).

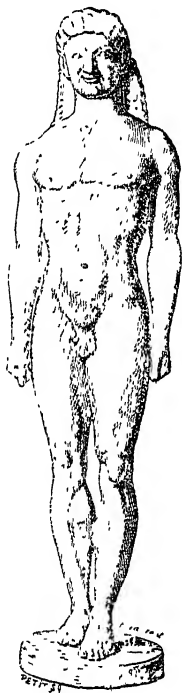


Fig. 82 — Apollo of Tenea (Glyptothek Munich).

Later, again, is the "Apollo" wrongly connected with the Omphalos, and found in the theatre at Athens. Here, again, we meet with a peculiar treatment of the hair. This statue, of Pentelic marble, belongs to the first half of the fifth century, and may possibly represent an athlete. According to Dr. Waldstein, it may, in common with the similar "Choiseul-Gouffier Apollo," be considered a copy "of the statue of the pugilist Euthymos, by Pythagoras of Rhegion."* From the base of the bronze statue of Euthymos, discovered at Olympia, we know that Pythagoras was of Samian origin. Beyond this little is known of him, and in the absence of any certain example of his art we may hesitate to pronounce so definite an opinion; the more so as some see in the similar Choiseul-Gouffier statue a replica of the Apollo of Kalamis.

The examination of this widely-spread type has led us away from topographical sequence. Returning to the Island sculptors we have the Hera of Samos dedicated by Cheramyes, which reminds one of the primitive images formed of the trunk of a tree. Still this is far more advanced than the figure dedicated by Nikandre. Here, for instance, the toes are carefully divided, though the proportion of the hips to the breast remains wrong. The statue belongs to the sixth century.

As the wooden column preceded the marble, so the painted plank must have preceded the marble stele, though the latter alone has survived, as the flat sepulchral stele representing a man with a dog by Alxenor of Naxos.

* *J. H. S.*, i, p. 199.

The niche of the fifth century has its precursor in the "parastades" that frame the sides, a framing ingeniously utilised as a support for the dog's paws. The large veins of the neck and arm are correctly represented, but the attempt to represent the body under the robe is not successful. The left foot is badly foreshortened. From style and inscription we may assign this monument to the beginning of the fifth century.

Closely related to Alxenor's work, but in style more developed, is the so-called "Ulysses and his Dog," which having belonged to the Borgia collection very possibly came from the Greek Islands. Here the right foot is in profile, though the knee is to the front.

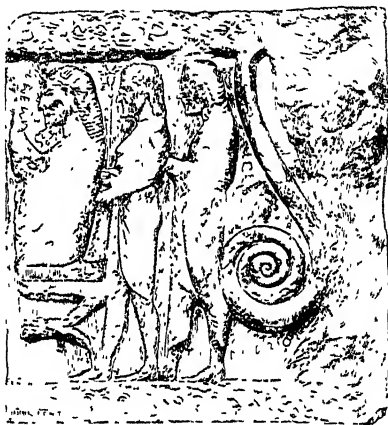


Fig. 83.—Bas-relief of Samothrace (Louvre Museum).

The right shoulder again is represented wrongly, and the right hand awkwardly twisted. The locust held out to the dog in the Naxian stele is wanting here; and so the whole meaning of the group is lost. This monument belongs to the middle of the fifth century.

From Samothrace comes the relief representing Epeios and Talthybios standing behind Agamemnon (fig. 83). According to the principle of isokephalismos they do not reach higher than he, though he is seated ;

perhaps, too, this superior size is to express the dignity of the king of men. To his dignity may be due the greater length of his hair, which, like that of his attendants, is dressed after the fashion of the Diskophoros or the Apollo of Tenea.

As in other archaic reliefs, the figures have their surface flat, so that one cannot tell whether it is the right or the left foot that is advanced. In their leanness they are the opposite of the Selinuntine reliefs; while, at the same time, they are not much like the old Attic reliefs. The ornaments above and below resemble the Etruscan and those of the East.

The apparent volute on the right is really the horn of a monster now almost destroyed. The names of the figures are given in inscriptions which, as in the older vases, wind in and out to fill the intermediate space. The relief belongs to the sixth century, and probably to its earlier part. The other specimen of the plastic art of northern Greece that must be mentioned is the stele from Pharsalos known as *L'Exaltation de la Fleur*.

Though as late as the fifth century, the forms of the two girls holding up flowers are still quite archaic; e.g., though the face is in profile the eye is shown in full.

Passing southwards to Central Greece, we must dwell a moment on the monument erected by one Amphalkes to Kitylos and Dermys. The sculptor's task was to represent the two in brotherly fashion. To effect this he placed two figures of the "Apollo" type close side by side. Their outer arms hang with closed fists stiffly down; the inner are around each other's neck. The artist has not relied on observation of nature, but

sought to reproduce such a form as that of the Apollo of Thera. Hence the rude stiffness and the want of all feeling for the real structure of the body.*

The Spartan grave-reliefs have already been described. Of similar character is the "Spartan Basis," on the two smaller sides of which rise two snakes. On the side to which their heads are directed—presumably the front—a beardless man stands in front of a woman, with his left arm round her neck, while in his right hand he holds a wreath. On the other side a bearded man threatens a female with a sword. Some see in these Orestes with Electra and Clytemnestra respectively; others refer to the story of Eriphyle. It is probable, however, that the scene in front represents Alkmena with her husband Amphitryon, or Zeus in Amphitryon's form; for the absence of an upper garment shows that Alkmena is in her thalamos. On the other side are depicted Menelaos and Helen. These two scenes are described by Pausanias† as coming next to each other on the chest of Kypselos.

The statues from the pediments of the Temple of Athena, in Ægina, are in the Glyptothek at Munich. Their restoration by Thorwaldsen is not perfectly satisfactory; he has, for instance, placed on an active fighter the contorted visage copied from a dying man, and an archer should not have the plumed helmet he has given him.

Originally each pediment contained probably fourteen figures, but of the eastern only five are preserved. These are of a more advanced style than the others, the

* F. W., pp. 22, 23

† v., 18, 3.

Herakles (fig. 84) being far superior in treatment of dress to the Teukros of the western pediment ; while

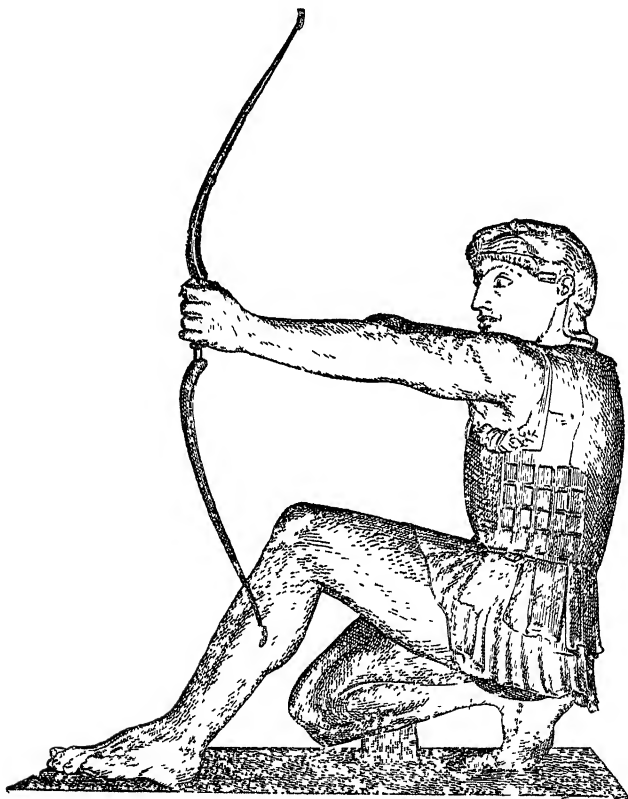


Fig. 84.—Herakles, the archer of Ægina (Munich).

the dying Trojan (fig. 85) is even better, with his look of pain and careful rendering of the veins. Even here, however, there is a fault ; the upper part of the figure

is not quite correctly placed with regard to the lower. The subject in both pediments is a contest of Greeks and Trojans over a fallen hero; that in the eastern relating to the attack by Herakles and Telamon; that in the western to the war against Priam—two campaigns closely associated with the Æginetan Æacidæ. In both Athena takes the central place. The difference in style is explained by some by a difference of date; others, with greater probability, suppose the western pediment to have been entrusted to an old artist wedded to old-

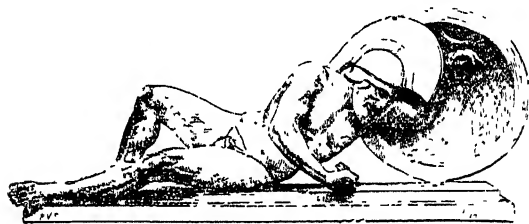


Fig. 85.—Wounded warrior of Ægina (Glyptothek, Munich).

fashioned rules, while the eastern sculpture sprang from the bold hand of a youthful innovator. Be this as it may, we can hardly place these sculptures, with their "Æginetan smile" and almond-shaped eyes, later than the sixth century; and if we must relinquish the idea of their forming a memento of the Persian wars, we can at least find a reason for them in the share Telamon had in the first expedition against Troy, and his sons in the second.

Ægina was always associated with the idea of bronze. Athens, on the other hand, was early sought by the workers in marble from Paros and the adjacent isles

Still earlier was the use of poros, or soft limestone from the Peiræus, the material of the pedimental sculpture recently unearthed on the Acropolis; though, in the time of Peisistratos, superseded by marble for sculptural purposes.

As a rule, temple sculptures had a background of red or blue. The ground against which these figures were displayed was, however, of the natural colour of the



Fig. 86—Poros head of Typhon (Acropolis Museum).

stone, while the figures themselves blazed with the brightest hues. Thus a Typhon's head (fig. 86) has hair, beard, and moustache of brilliant blue, the pupils of his eyes of as brilliant a green, while the face would seem to have been red. This Typhon, with his three heads and bodies ending in serpent coils, occupied, with his opponent Zeus, one half of a pediment about twenty-four feet long. The other half contained

Herakles battling with a monstrous snake, whose scales are carved and brilliantly painted. In other pediments Herakles wrestled with the Hydra or with a Triton—a favourite subject with the early artist. The tails of these monsters are useful in filling the corners of a pediment, but, as Mr. Ernest Gardner remarks,⁺ "subject and style alike recall the art of Asia Minor;"[†] a remark equally applicable to the red lions who rend the blue bull with green hoofs and red inside his ears.

⁺ *J. H. S.*, x., 262.

[†] See the Daphnæ vase, p. 238.

Besides these "poros" sculptures—confined, for the most part, to pedimental compositions—the same excavations have brought to light a whole series of richly-coloured marble statues (fig. 87), chiefly of females; all of which, like the previous group, were hurled down and broken by the followers of Xerxes. Here, then, we have a satisfactory "*terminus ante quem*," the question of their relative antiquity must be left to be settled by their style. This has been discussed elsewhere.* With one exception, all these female figures are decorated with colour, though the flesh is not painted. The eyes and lips were coloured, and the hair was red. This colour, with green, blue, and brown, was applied to ornaments, as stars scattered over the robe, and to its embroidered hem. The few cases in which an entire robe is coloured are confined to the chiton, which is, to a great extent, covered by the himation.



Fig. 87.—Archaic female figure (Acropolis Museum).

Most of the hair hangs down behind, but three or four plaits fall in front on each side of the chest. The marble used seems to be Parian.

* For example, by Mr. Ernest Gardner, *J. H. S.*, viii., pp. 159-93; M.M. Cavvadias and Sophoulis, *Les Musées d'Athènes*; Drs. Studniczka and Winter, *Jahrbuch* for 1887; and myself, *Antiquary*, xx. (1889), pp. 89-94.

The projecting arm is (except in the statue ascribed to Antenor) made in a separate piece, and fastened on by a bolt as well as by cement. Most of the figures wear a diadem, and from their heads a bronze rod stands up, to support a *meniskos* or disc, intended to protect the richly-painted image.* It is still a question whether these figures represent Athena herself or her priestesses. Absence of attribute does not exclude the former hypothesis, for Athena appears without attribute on the François vase and elsewhere, and the inscriptions on bases and columns must be taken into account.† On the other hand, statues of a priestess, or other votary, were often dedicated, as in the case of Lysimache at Athens and Nikokleia at Knidos.

The principal representatives of archaic sculpture previously discovered in Attica are as follows:—A seated Athena, supposed to be that mentioned by Pausanias‡ as made by Endoios and dedicated by Kallias; perhaps the earliest *seated* deity, for the earliest gods were not so portrayed. The Apollo of Amyklæ *stood* upon his throne, and so did the Hermes of Aenos. Less stiff than the figures from Branchidæ, this Athena suggests the possibility of her rising from her seat. Still more lifelike, especially in the eye and forearm, is the “Moschophoros,” or “Calf-bearer” (possibly Apollo Nomios); and if the drapery is rendered with less freedom it must be remembered that colour was a powerful aid in such accessories. Here there is no more suggestion of the

* See Aristophanes, *Birds*, 1114.

† See Prof. Robert, *Hermes*, xxii., pp. 129, sqq.

‡ 1, 26, 4.

wooden style. If the base found in 1887 belongs to this statue it must be assigned to the first half of the sixth century.*

To the head of Athena, found on the Acropolis several years ago, various fragments have since been fitted. Found with these were several fragments of giants, belonging, it is supposed, to one of the pediments of the pre-Persian temple (see p. 135). In this old Attic work the forms are full, and the eyes prominent. Its lifelike expression depends in great part on the smile produced, not so much by turning up the corners of the mouth as by deepening them. It should lean forward from a height.

The Stele of Aristion (fig. 88) has the great advantage of retaining to a great extent its original colouring, and we are thus enabled to see how much sculpture, and especially bas-relief, was helped out by painting. It is, in fact, to be looked on as a raised painting. The sculptor's skill, however, is to be observed in the adaptation of his subject to so narrow a space, and in the anatomical details given in neck and arm, though not in the right hand. Between the inscription stating that it is the work of Aristokles and the name



Fig. 88—Stele of Aristion (National Museum, Athens).

* See Winter, *Mith.*, xiii.

of Aristion there is a considerable space, once filled no doubt with painting.

The stele bearing the profile of a youth in relief against his *diskos* (fig. 89) must have been neglected, and perhaps broken when it was built into the wall of Themistokles (478), and may be assigned to the first half of the sixth century. The eye is in full, as



Fig 89.—Stele of the Diskophoros (National Museum, Athens).

on the coins of Athens; the hair is arranged as in the Samothracian relief (fig. 83), but the art is essentially Attic.

The figure (whether male or female) mounting a chariot may well have formed part of the same relief as the Hermes (or Theseus), whose coiffure is also the *krobylos*. That they belonged to the pre-Persian temple cannot be established.

With the exception of the sculpture in poros, one or two of the female figures, the Diskophoros and possibly the "Calf-bearer," all these works of the Attic school may be placed in the last half of the sixth century. All show a like striving after animation, all display that light and graceful touch that is the stamp of the Attic spirit.

When Antenor's statues of Harmodios and Aristogeiton were carried off by Xerxes, they were replaced by copies from the hands of Kritios and Nesiotes. Marble copies of these, or of Antenor's statues, which were brought back to Athens after the conquest of Persia, have been recognised at Naples, and have been arranged in a group by Friederichs, guided by the relief on a marble chair, by an Attic tetradrachm, and by a Panathenaic vase.* The head of the Naples Aristogeiton, though ancient, does not belong to this figure. In these early honorary statues we find the principle already established of representing the performers of heroic deeds as naked. It is an essential principle of Greek art, and especially in its highest stage, to translate the historical and the individual into the universal and the ideal.

Most important among the Lykian sculptures is the so-called "Harpy" monument of Xanthos,† discovered by Sir Charles Fellows, dating from about 500 B.C., and consisting of a marble frieze surmounting a plinth of limestone 20 ft. high, and forming the sepulchral chamber. Such tower-like tombs were not uncommon in the East, *e.g.*, that of Cyrus (p. 71). On the west

* In the Fourth Vase Room; *Guide British Museum*, p. 173.

† See Rayet, *Monuments de l'Art Antique*.

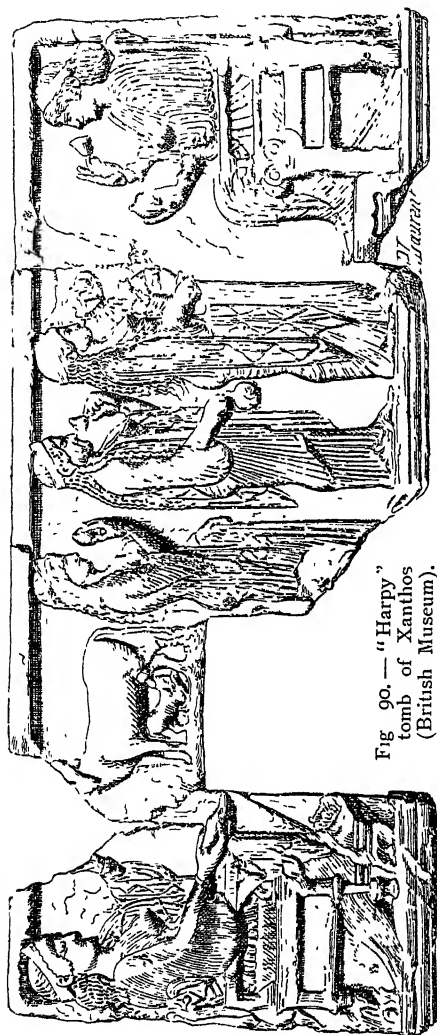


Fig 90. — "Harpy"
tomb of Xanthos
(British Museum).

or front, above the narrow opening (probably to admit offerings), is seen a cow suckling her calf (fig. 90). At each of the four sides fully draped figures (the dead, now treated as heroes) sit on richly-carved thrones, and are approached by worshippers with offerings, as pomegranates and eggs, specially connected with the cultus of the dead. Females bring offerings to females, males to males. Some indeed have taken the beardless seated figure of the

southern side to be a female, but it has no long train under its seat, as the enthroned females have. On the northern side is the figure of the foundress, in attitude of supplication. On the same side beneath the throne is a bear, an animal rarely depicted in ancient art; perhaps placed there as the symbol of the seated figure. At the ends of this and the other small side are winged creatures, having their fore-parts like women, but with the tails and claws of birds. They carry in their claws small human beings, the representatives of the departed souls. From the mistaken idea that the Harpies and the daughters of Pandareus* were here depicted has arisen the name of the tomb. The winged figures are really goddesses of death, who, not as fierce harpies, but in motherly fashion, tenderly bear away the souls of men; so tenderly that these seem to cling to them for help and comfort.

All four scenes certainly have a funereal import; but no explanation commands general assent. Some think the scenes symbolic of a general religious belief; others that some special legend (as that of Sarpedon) is referred to. Some, looking to their diadems and attributes, consider the seated figures to be deities; others (perhaps with greater reason) look on them as deified or "heroised" ancestors, and cite Laconian grave-reliefs.† Next to hunting, war, and processions the commonest subject on Lykian tombs is the dead man surrounded by his family, the so-called "Banquet of the Dead."‡

* See Pausanias, x., 30, 2; and Homer, *Od.*, xx., 66, sqq.

† See (pp. 140-42, fig. 79).

‡ See the excellent paper by Prof. Percy Gardner, "A Sepulchral Relief from Tarentum," *J. H. S.*, v., pp. 105-42.

As to style we are reminded of the sculptures from Branchidæ and Ephesos. The hands of many of the figures are far too large. Much was left to be expressed in colour, *e.g.*, the "Harpies" wear sleeves without any dress. In modelling, however, the advance is great, and greater still in the treatment of drapery, which may be compared with that of the "Leukothea" relief, and no longer resembles the Assyrian style. Here, drawn tight even where the hands do not touch it, it is already "the echo of the form."

As is usual in early art, birds and beasts* are treated more successfully than gods or men, in whom the sculptor endeavours to express more complicated ideas. In these we see the characteristic Oriental sensuousness displayed in ripeness of form; we see, too, the love for ornament. Yet, as compared with other archaic sculpture, we may trace here, with Sir Charles Newton,† "more of the spirit of Athenian art."

Four pieces of sculpture of unknown provenance require a passing notice.

The "Penelope" of the Vatican is much restored. It was an ornament for a grave, and represented the deceased. ‡

The "Hestia," with its perpendicular folds of drapery, reminds one irresistibly of a fluted column. It closely resembles the Hippodameia of the Olympian pediment, and we must refer it to the same school.

In the Dying Amazon of Vienna we probably have part of a group of Penthesilea dying in the arms of

* See especially the Lykian friezes in the Archaic Room.

† *Essays*, p. 80.

‡ F. W., p. 97.

Achilles.* The statue is interesting, as showing the Amazon type before the time of Pheidias.

The "Leukothea" relief of the Villa Albani owes its erroneous name to Winckelmann. It is a sepulchral relief of the end of the sixth century, and might be assigned to the early Attic style. The lady who nurses the child is the deceased.

To Olympia flowed for centuries a ceaseless tide of offerings, great and small ; gifts of private individuals, of wealthy despots, of states, many of whom possessed there treasuries in which to house them. The systematic excavation of this common resort of the widespread Hellenic race is due to the exertions and influence of Professor Ernst Curtius, and the mingled energy and perseverance of his fellow-countrymen.

Beyond the sculptures of the chief temple, few specimens of the plastic art rewarded their search ; but among these few were two of the highest value—the Hermes of Praxiteles and the Nike of Pæonios. Architecture and epigraphy profited much, and the numerous inscribed bases of votive offerings throw a flood of light on the history of art and artists.

From one of the above-mentioned "Treasuries"—that of the Megarians—are preserved fragments of the pedimental sculpture (of the sixth century) representing the battle between gods and giants. Cut out of the soft calcareous stone of Elis, it has suffered terrible mutilation, and must always have depended much on colour for its effect. The giants are formed and armed like men, as is usual in archaic art. The action of the figures is truthful, but violent and ungraceful.

* Cf. the Pulsky gem, *Catal.* 281 and Pl. D.

For anatomy they cannot be compared with the Æginetan sculptures, but rather with those of Selinus (a colony connected with Megara), and especially with the god and giant on the metope from the temple designated by the letter F.

The sculpture in the eastern pediments of the Temple of Zeus is ascribed by Pausanias* to Pæonios of Mende, that of the western to Alkamenes, contemporary of Pheidias. A glance at the marbles in question, or their copies, will make us doubt this attribution; and this doubt is confirmed by the inscription of Pæonios on the base of his famous Nike (see p. 177). In this he boasts of being victorious in the competition for making the *akroteria*, i.e., the figures or other ornaments adjoining the three corners of the pediment, but on the roof *outside it*. If, however, he had made the sculpture *within* the pediment, he would have had something more to boast of. As a matter of fact, the temple was finished about B.C. 457, while the Nike was erected about B.C. 420. Kekulé† has ably urged the claim of Sicily to the authorship of the temple sculpture, and it cannot be denied that some of the metopes show a decided affinity to those of Selinus. The Sicilian rulers, as well as the free communities, took a lively interest in Olympian affairs, and many of the competitors in the games came from the western colonies.

To describe and criticize the plastic decorations would require a whole volume. We must dismiss them with a few words. The metopes, of which there are

* V. 10, 8

† In Bædeker's *Greece*, p 'lxxxix.

considerable remains, illustrated the Labours of Herakles, and among them the cleaning of the Augean Stable—a subject, perhaps, not represented in art elsewhere.

Of the pediments, the eastern contained Pelops and Œnomaos at the moment when all was ready for the race. In the midst stood Zeus, on each side of him those connected with the contest, symmetrically arranged, the corners being occupied by Alpheios and his tributary stream the Kladeos. Here all is stillness, the lull before the storm. Far otherwise with the western pediment. Here Centaurs are wrestling in deadly



Fig. 91.—Head of old man (Olympia).

strife with Lapiths. In each angle, however, lie nymphs calmly gazing at the fray. Calm, too, and unmoved stands Apollo in the centre, towering over the combatants on either side. In all these figures there is little or no expression. As exceptions may be noted the aged female attendants, whose countenances are of Semitic type. These watch the struggle with faces strongly marked by fear. On the eastern pediment, too,

the old man (fig. 91), who sits by the horses of Œnomaos—be he Myrtilos, or, as some say, the seer of the royal house—he, too, bears a visage wrinkled with care. For expression in the countenances of great people, whether gods, heroes, or heroines, we must wait well nigh a century.

ARCHAISTIC ARTS.

Archaistic art is that which simulates the really archaic. It may be divided into two classes. The first is where a direct copy or imitation is made of an archaic work, as was frequently done in Hadrian's time. Here actual deception is often intended. The second is where certain ancient and revered characteristics are avowedly repeated with little alteration in a period of more advanced art. The latter style is sometimes called hieratic, and may be exemplified by those bas-reliefs that celebrate a Delphian victory, as No. 169 in the Third Græco-Roman Room, where the *Corinthian* columns show that the work is not really archaic. A more famous example is the Artemis of Pompeii (identified by Studniczka* as a copy of Artemis Laphria), whose freely-sculptured locks belie the archaic pose.

Besides the above great classes, we have a small number of works of the eclectic school of Pasiteles, in which a careful study of the antique has produced an austere style. Such is the nude youth inscribed by the artist Stephanos.

* See *Man Sculpt*, p. 355.

CHAPTER XI.

THE EPOCH OF PHEIDIAS.

BOOKS RECOMMENDED :—

Waldstein, *Essays on the Art of Pheidias*.

Watkiss Lloyd (on the West Pediment), *Classical Museum*, v., p. 396 ;
(on the East Pediment) *Transactions of the Royal Society of Literature*, second series, vii., p. 1.

Michaelis, *Der Parthenon*.

A. S. Murray, "A Terra-cotta Diadumenos," *J. H. S.*, vi., pp. 243-47.

Brunn, H. von, *Die Bildwerke des Parthenon und des Theseion*

Kekulé. *Die Reliefs an der Balustrade der Athena Nike*.

In the previous chapter we have obtained a glimpse of the art of Antenor, and of Kritios and Nesiotes. Of the Æginetans Kallon and Onatas, of Kanachos, of Kalamis, much is written, little known.* Much the same may be said of Pythagoras. Concerning Myron of Eleutheræ, however, we are better informed. This sculptor, older in style if not in date than Pheidias, worked, like Pythagoras, in bronze. His tendency, as Brunn remarks,† is to the ideal ; but his idealism has to do, not with the ideas of the soul, but with the powers of the body. He excelled in depicting animals and athletes. As to the former, his cow of bronze is the subject of

A few examples of the different ideas as to the style of these sculptors will be found in my paper in the *Antiquary* for September 1889, p. 94.

† *Geschichte*, i., p. 157.

thirty-six extant epigrams. For his athletes we have not only the tradition of his Ladas, but actual copies of his Disk-hurler* in numbers that prove the fame of their original. Of these the best is that of the Palazzo Massimi, in which, unlike our own,† the head is rightly turned back towards the disk, an action confirmed by the small bronze of the Munich collection. In this, as in the Ladas, the artist showed his power in seizing a momentary state of mental and bodily tension. The body bends, the left hand clutches the bent right knee, the toes of the right foot seem to grasp the earth. In an instant more the disk will be whizzing on its course. Yet the face is in unnatural repose.

In the marble "Satyr"‡ of the Lateran and the bronze from Patræ§ we have portions of a group, more fully given on a red-figured vase (No. 2418) at Berlin. This is the group of which Pliny speaks || when Marsyas springs back in astonishment at the flutes thrown down by Athena.

Though wanting, perhaps, in grace, Myron's bold conceptions and truthful rendering of anatomical details justify his fame. The labours of the previous century had built up this accurate rendering of the human form; the successful harmonising of such forms with the drapery that floated over without concealing them was the work of Myron's successors in the fifth century.

Thanks, however, to Christian zeal, there is comparatively little left of fifth century sculpture outside the

* Described by Lucian, *Philopseudes*.

† In the Second Græco-Roman Room.

‡ See Rayet, *Monuments de l'Art Antique*.

§ In the Bronze Room.

|| "Satyrum admirantem tibus et Minervam" (*Nat. Hist.*, xxxiv., 57).

walls of the British Museum. Athens is rich in archaic statuary, and grows richer every day. Her national museum is fairly stocked with sculpture of the fourth century from temple and tomb. But of the epoch of Pheidias she has little to show us, at least in plastic art. So in Italy, at Paris, at Munich, and at Berlin the sculpture is generally of later times. In London, indeed, there is a vast treasure of sculpture executed under the eye of the great master, and inspired with his spirit, though we cannot put our finger on a statue or a bas-relief, and say, "This is the work of Pheidias." His masterpieces in gold and ivory, the Athena of the Parthenon, the Zeus of Olympia, have fallen victims to the richness of their material. As to what remains we must content ourselves with a brief enumeration, which can easily be supplemented by a visit to the Museum, and the perusal of the work of Michaelis,* or of the excellent little *Guide to the Sculptures of the Parthenon*. Here will be found in tabular view a score of "Explanations of the Eastern Pediment," evolved chiefly by German scholars.

We know from Pausanias that the subject was the Birth of Athena, but we do not know how this was treated, for the principal group had perished before Carrey made his

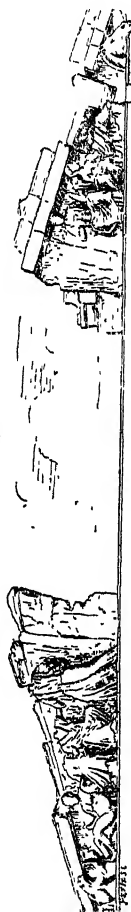


Fig. 92.—Eastern pediment of the Parthenon (Carrey's drawing).

* *Der Parthenon*.

drawing (fig. 92). Did the artist choose the moment before the birth, or the moment after? Or did he represent the birth itself, with a little Athena popping up out of the head of Zeus? A glance at one of the vase-paintings that represent this phase of the



Fig. 93.—Birth of Athena (vase-painting).

myth (fig. 93) will perhaps be sufficient to dispose of this hypothesis. It has been usual to suppose that Athena was already in her place as an Olympian deity,* and that Iris was represented as hurrying

* Thus Mr. Watkiss Lloyd (*Trans. Soc. Lit.*, 2nd Series, vii., 1) would place Athena in "the centre of her own pediment."

forth to announce the birth to the world. It has also, however, been suggested that the moment selected was that immediately *before* the birth, a supposition involving the absence from the scene of the principal actor. Of all the figures preserved four are pretty unanimously identified respectively with Iris, Nike, Helios, and Selené. The last two are at the angles of the pediment, and are generally thought to represent the boundaries of Olympos (in which case all the figures were present at the birth), and it has been suggested that they indicate the hour of the birth, viz., sunrise; others confine Olympos to the central portion, of which Iris forms the boundary on the left. The only extant figure having a claim to have formed part of the central group is the torso of Prometheus, or Hephaistos, at Athens, a cast of which is placed against the wall of the Elgin Room. Passing from Helios towards the right, let us note briefly the existing remains. The so-called "Theseus" resembles Herakles on the coins of Kroton; the skin, however, on which he sits seems that of a panther, so he may be compared with Dionysos on the monument of Lysikrates.

More recently Brunn has interpreted the "Theseus" as the mountain Olympos, illuminated by the rising sun; and certainly type and attitude would well suit the personification of a mountain. Then the connected group would be the Horæ guarding the gates of Olympos, though usually held to be Demeter and Kore. Next comes Iris, her mantle floating behind through the swiftness of her movement. Beyond this Carrey's drawing shows a blank; and all we have to people it with are torsos of Nike and Prometheus. After this.

gap we have three female figures, commonly called the Fates, with reference to the Puteal of Madrid, on which the Fates appear in company with Prometheus, Zeus, Nike, and Athena. The Fates, however, would have been placed nearer the centre.

Later critics give to the first the name of Hestia, and interpret the reclining figure as Thalassa (Sea) in the lap of Gaia (Earth) (fig. 94). The series is closed by



Fig. 94.—Gaia and Thalassa (?) (British Museum).

Selene driving her car, or, as Mr. Cecil Smith says, *riding*, as in vase-pictures.

Of the western pediment Carrey has left us a better view (fig. 95). In the corners recline representatives of the two rivers of Athens. The space between, conceived as the Acropolis, contains on the left Athena and her train of Attic gods and heroes; on the right Poseidon and marine deities. Of all this only a few torsos are left, including the magnificent figure of the river-god in the left hand corner. Of the central group, representing the strife between Athena and Poseidon

for the soil of Attica, we have fragments of the two torsos. For its restoration some have employed a vase picture published by Stephani* to eke out Carrey's drawing.

Amphitrite was not seated (as Carrey represents her), but was standing with body thrown back, pulling in the horses of Poseidon's car.

Mutilated as they are, these torsos give us a high idea of the perfection to which sculpture had been brought. For perfection of anatomy may be instanced the river-god mentioned above, whose flexible muscles, contrasted with the framework of the ribs, are covered with a supple skin. Another such contrast may be observed in the soft and the bony portions of the head of Selene's horse. In the river-god the back protected by the pediment still retains its original polish, and we see that the sculptor's care was not limited to the parts likely to meet the spectator's eye. In the fifth century the old idea of pleasing the gods still maintained its ground.

The drapery of this figure, with its undulating lines, suggests the flow of water; compare the effect of the sea breezes as expressed by deep undercutting in the torso called "Leukothea." It is in the



Fig. 95.—Western pediment of the Parthenon (Carrey's drawing)

* *Compte-rendu*, 1872, pl. i.

treatment of drapery with its myriad lines that we see the greatest advance. Perhaps the best instance is the reclining "Thalassa" (fig. 94), whose form seems to shine through the light web that floats above it.

Of the ninety-two metopes sculptured in the highest relief, fifteen are in the Elgin Room and one in the Louvre. Their subject is the contest between Centaurs and Lapiths. Though not of equal excellence, they show great skill in filling the arbitrary framing, and in avoiding the monotony that might be expected in a succession of figures grouped in pairs. Perhaps the finest, both in design and execution, is No. 6, in which the Lapith, seizing the Centaur by the throat, forces him back on his haunches. Other striking groups are No. 13, where the Centaur triumphs over his fallen foe; and No. 12, in which the Lapith checks the Centaur's flight.

To the frieze it is impossible to do justice. Its relief is very low, to suit the conditions of its position on the cella, overshadowed by the colonnade. On three sides were represented the various details of the great Panathenaic procession, horsemen and chariots, old men and maidens, all sweeping onwards towards the east, where sat the gods, as spectators of the scene. As to who these gods are, opinions differ. According to Michaelis they are deities specially connected with the Acropolis. In spite of this great authority one feels more inclined to follow Flasch in assuming that the twelve Olympian deities are represented as present at the festival, Dionysos being substituted for Hestia, who could not leave Olympus.

Of the chryselephantine statue of the Parthenos, the

work of the master's own hand, we can form only a dim conception, seen through the distorting medium of a Roman copy (fig. 96).^{*} Better than this, as far as the elaborate helmet is concerned, is the gold medallion from Kertsch (fig. 97). Yet in spite of study of these and the Strangford shield and the Lenormant statuette,[†] we can never really put ourselves in a position to judge of this work in gold and ivory.

It is easier to realize the effect of the colossal bronze Athena Promachos, with helmet and spear, marked by mariners steering for Athens.

If we have lost the jewel we have still the shattered form of its casket. The absorbing interest of the sculptural decorations of the Parthenon may naturally draw our attention from the building itself, the masterpiece of Iktinos and Kallikrates. For richness of material it has seldom been surpassed; for harmony and beauty of proportions never.



Fig. 96.—Varvakeion, copy of the Athena Parthenos (National Museum, Athens).

^{*} See Newton, *J. H. S.*, II, pp. 1-6, and Brunn, *Denkmäler*, 39 and 40.

[†] Brunn, *Denkmäler*, 38.

While eschewing the ancient weight of architrave and bulging capitals, Iktinos avoided the slenderness that was foreign to the Doric spirit. Nay, in some points, as the lions' heads of the cornice, we may trace reminiscences of an archaic style. Nor is this confined



Fig 97.—Head of Parthenos on medallion (Hermitage Museum).

to architectural features; some of the metopes display an austerity of treatment, and in no case do we meet with the sentimental languor of a later age.

Among the contemporaries and immediate followers of Pheidias are counted Alkamenes, the sculptor of "Aphrodite in the Gardens," perhaps also of "The Standing Diskobolos," and Pæonios of Mende,

whose beautiful Nike, although sadly mutilated, still poises herself as airily as when she first lighted on the Messenian trophy.

Though by some of the ancients placed on a level with Pheidias, the Peloponnesian Polykleitos has had no chance of persuading posterity to ratify this judgment. His "Doryphoros" (fig. 98), a manly youth, and his "Diadumenos," a young man showing signs of effeminacy,[†] have come down to us in copies[‡] that must be pronounced heavy, some would say absolutely clumsy. His

[‡] The *viriliter puerum* and *molliter juvenem* of Pliny, *Nat. Hist.*, xxxiv, 55

[†] They are represented in Rayet, *Monuments de l'Art Antique*; see also Murray, *Hist. Sculpt.*, i., pp. 275-6

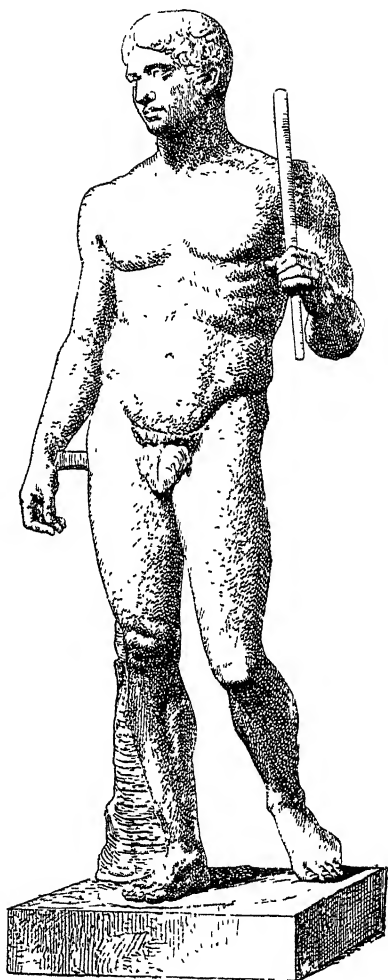


Fig. 98.—Copy of Doryphoros of Polykleitos (Naples Museum).

statues seem to have been all of one type, square-built and lacking majesty, according to Quintilian.



Fig. 99.—Amazon (Berlin Muscum).

Yet Polykleitos was author of a canon or set of rules of proportion, and Cicero describes his works as models of grace. The Berlin Amazon (fig. 99), said to be derived from the statue he made for Ephesos, gives a more favourable impression of the master. Still readier shall we be to confirm the verdict of his contemporaries if the fine coins of Argos* are allowed to represent the head of his chryselephantine Hera.

In an earlier epoch we found architecture established in all essentials, while the plastic arts were still, with tentative efforts, struggling for freedom. Sculpture has now outstripped her elder sister, and the Greek temple, glorious though it be, is but the framework for statue and

relief. Architecture alone, on the other hand, is represented in the Propylæa (437-432 B.C.), a worthy

* *Coins of the Ancients*, iii., B. 36.

access to the wonders of the Acropolis, though the plan of Mnesikles was never fully carried out. Of the similar gateway to the great sanctuary at Eleusis fragments only are left. Near the Doric front of the Propylæa, on the south-west bastion of the Acropolis, rose the Ionic temple of Athena Nike; and there it has risen once more, rebuilt in 1835 from the ancient materials. Whatever may be the shortcomings of its frieze, none can fail to recognise the beauty of its balustrade reliefs, with their exquisite Victories—now raising trophies, now bringing arms or the victim for the sacrifice, now gracefully bending to adjust a sandal¹ displaced by eager haste (fig. 100). It is hard to say which is



Fig 100 ---Nike adjusting her sandal
(Acropolis Museum.)

the finest, the drapery or the form over which it floats.

Their author may well have been Alkamenes, and they may owe their origin to the brilliant successes of Alkibiades towards the close of the Peloponnesian War.

* Brunn, *Denkmaler*, 34 and 35.

The so-called "Theseion," really a temple of Hephaistos, is proved by Dr. Dorpfeld^{*} to be later than the time of Kimon (when the real Theseion was built), and indeed than the Parthenon. For to the frieze of the Parthenon, Ionic as it is, are added the *guttæ* (drops), appropriate only to the Doric triglyph. In the "Theseion" they do not exist; but the corner columns are still placed nearer their neighbours than the others are, in order to avoid projecting beyond the triglyph. In the temple of Athena at Sunion (as in Roman temples) this principle is disregarded, and the spaces between all columns are alike. The "Theseion," then, in spite of some peculiarities of sculpture, is a little later than the Parthenon; and the temple at Sunion is later than the "Theseion." The metopes of the last-named, being of Parian marble, an old-fashioned material, may have done duty on an earlier building.

The Doric temple of Apollo Epikourios at Bassæ, near Phigaleia, was built by Iktinos on a peculiar plan, adopted in order to incorporate an older shrine. Its greatest length is from north to south, and the principal front is the northern; but the statue of the god seems to have remained as in the older building, facing an entrance on the east. Within this temple was found a single Corinthian column, the earliest of that order. Within the cella also were Ionic engaged columns supporting a frieze, now in the British Museum,† representing contests of Greeks with Amazons and of Centaurs with Lapiths.

^{*} See *Mythology and Monuments*, p. 116.

† In the Phigalcan Room.

Though the execution is not quite equal to the design, for the figures are a little clumsy, the vigour and variety of the scenes is admirable. There is indeed an unusual wildness ; women are torn from the altar, and in the struggle with Centaurs children are introduced to heighten the idea of terror. A beautiful expression of pity, on the other hand, is seen in the face of the youth who lifts from her horse his dying enemy ; and care for the wounded is not confined to this group alone.

The scanty remnants of the metopes have been compared to the sculptures on the balustrade of Athena Nike.

About the close of the fifth century must be placed the rebuilding of the Erechtheion, an Ionic temple equally remarkable for the irregularity of its plan and for the beauty of its various features (see fig. 77).

The frieze was composed in an unusual way of separate figures in Pentelic marble, fixed on a background of dark Eleusinian stone. The fragments preserved at Athens * show an affinity to the sculpture on the Nike balustrade.

CHAPTER XII.

THE EPOCH OF PRAXITELES AND SKOPAS.

BOOKS RECOMMENDED:—

Michaelis, *The Cnidian Aphrodite of Praxiteles* (*J. H. S.*, viii., 324)

Smith, A. H., *On the Hermes of Praxiteles* (*J. H. S.*, iii., 81).

Treu, *Hermes mit dem Dionysos Kind.*

Stark, *Niobe und die Niobiden.*

To Praxiteles and Skopas it was given to add to that beauty of form which distinguished the art of the Fifth century the further charm of expression—a manifestation of the inner life that characterises the fourth century as much as did the New Comedy or the writings of Plato. Yet these sculptors, though undoubtedly most influential in this new development, were not strictly its authors. The exquisite sweetness of expression in the Hermes of Praxiteles is foreshadowed in the Eirene of his father Kephisodotos, of which a marble copy still exists at Munich.*

In this Hermes (fig. 101) we have, for the first time, met with an almost uninjured work of a master second only to Pheidias himself. And a magnificent work it is, as it stands in the apartment devoted to it at Olympia; unfortunately no statue loses more by translation into plaster, for one of its many beauties

* See Brunn, *Beschreibung der Glyptothek*, 126, 96; and *Denkmäler*, 43.

is the delicate surface of the marble, marvellously counterfeiting the supple elasticity of the skin—a beauty unattainable in a cast. This unusually good preservation—the nose even is not injured—is due to the soft bed of clay into which it fell. The drapery is treated with great skill—almost too much, for it is apt to draw attention from the figure. The pose—leaning on one arm—confirms the preconceived ideas of Praxitelean sculpture derived from supposed copies of the Satyr and the Apollo Sauroktonos. Another point should be noted: the eyes are gazing far out into the distance, as are those of most supposed copies of the Aphrodite of Knidos. As to this, the most famous work of Praxiteles (of the Hermes we hear little from the ancients), some help as to pose at least may be obtained from a coin of Knidos (fig. 102). Lucian, too, has described the statue in glowing terms. Of copies, that of the Vatican and that of Munich are the best. Of the former, the cast at South Kensington



Fig. 101.—The
Hermes of
Praxiteles
(Olympia).

was taken during its temporary freedom from the miserable tin drapery. But for the whole of this question the reader should refer to the exhaustive account given by Michaelis in the eighth volume of the *Hellenic Journal*.

The seated Demeter* discovered by Sir Charles Newton at Knidos may be assigned to the school of Praxiteles, if not to the master himself. To say nothing of its nobility of conception and skill in



Fig. 102.—Aphrodite of Praxiteles (coin of Knidos).

execution, the figure has that look into distance characteristic of the works of Praxiteles, and eminently suited to a mother yearning for a child that has been carried away she knows not where. As to the head of Eubuleus† from Eleusis, the reader may refer to Miss Harrison's *Mythology and Monuments*, p. 104.

Skopas was a worker in marble. One work, however, we hear of in bronze, the Aphrodite Pandemos, seated on a goat, made for Elis, and represented on

* Brunn, *Denkmaler*, 65.

† Brunn, *Denkmaler*, 74.

Imperial coins.* It is copied also on a cameo in the British Museum.† From his own hands we have some mutilated heads from the Temple of Athena Alea at Tegea,‡ and in all probability he was the sculptor of at least three extant slabs of a frieze from the east side of the Mausoleum, which Pliny§ tells us was assigned to Skopas, while the north was given to Bryaxis, the south to Timotheos, and the west to Leochares.

With these three slabs was found a fourth (No. 11), but this, from its difference of style, Professor Robert assigns to Bryaxis; for the four were somewhat to the north of east. That this fourth slab should be superior in style to the other three need not surprise us, for Bryaxis was a famous sculptor, while Skopas may well have been only second best, as he was not considered of much importance till the time of Augustus. Yet there are in the three slabs great variety of motive, and much action, though not always, perhaps, artistic action. There is novelty, too, in the Amazon, with her face to her horse's tail (fig. 103), and skill in displaying the nude, as in this Amazon and in the one striking with the axe (No. 9). A warrior on this slab bears a striking resemblance to one on the bronzes of Siris (see p. 202). In No. 8 the foreshortening is very striking. The forms are slender as compared with the frieze from Phigaleia, but skilfully wrought. The material is Parian marble; the background was coloured dark blue, the flesh dark red, the dress scarlet, etc. Nothing in this frieze equals a frag-

* *J. H. S.*, pp. 76, 77.

† *Cat. Gems*, 809, Pl. G.

‡ Brunn, *Denkmäler*, 44.

§ *Nat. Hist.*, 36, 30 and 31.

mentary figure from another, a charioteer with his face marked by the most intense excitement.

During the early Empire Skopas was the fashionable master in Rome. It was his Apollo that Augustus brought to the Palatine to hold the chief place in the temple, commemorating his victory at Actium—an Apollo clad in the long robe of the citharæodos, known both through Imperial coins and the lines of Propertius.* Others of his works were to be seen in



Fig. 103.—Fragment of the Frieze of the Mausoleum of Halicarnassus.

Rome in Pliny's day, as a seated Ares, a nude Aphrodite, and, more fashionable still, Poseidon with his motley crew of Nereids and sea monsters.† In the temple of Apollo Sosianus was a group of Niobe and her children, as to the origin of which Roman connoisseurs were divided, some attributing it to Praxiteles, others to Skopas.‡ Copies of this group were found in the sixteenth century, and are now in Florence; and single figures from it are to be found

II., 31, 15.

† Pliny, *Nat. Hist.*, xxxvi., 26.

‡ *Ib.*, 28.

elsewhere, as the far superior Chiaramonti statue. The beautiful torso at Munich, wrongly called "Ilioneus," has nothing to do with these. There may have been many points of resemblance between the two sculptors. Both, for instance, preferred the cycles of Apollo of Dionysos and of Aphrodite to the representation of athletes; but what is known to us of the works of Praxiteles does not resemble the Niobe group. Rightly or wrongly, Skopas is credited with violent action and sensational effects, and the slaughter of the Niobids might, therefore, suit him much better. Both he and his greater contemporary are representative of their age. The fierce struggles of the Peloponnesian war had left marked changes behind them. The sceptical spirit of inquiry, too, had shaken the faith of the Athenians, and rendered the simple belief of the fifth century almost impossible. New thoughts required new modes of expression, and the tendency was now towards sensational and striking realism. The employment of mercenaries had begun to leave the citizens to indolent indulgence, and circumstances were specially favourable to the cult of Aphrodite and of Eros, whose statues by Praxiteles graced the shrines of Knidos and Thespiæ. So, too, we hear of the Eros, Himeros, and Pothos made by Skopas for Megara, in the new fashion of a triad, as Praxiteles grouped Demeter, Kore, and Iacchos, and again Apollo, Leto, and Artemis.

The sepulchral stelæ of Athens may be traced back into a far earlier age, but the bulk of those that have come down to us belong to the Fourth or later centuries. By mention of the archons the monument of the

horseman Dexileos is dated—a very rare circumstance—as belonging to the year 394 B.C.

A different and still more graceful style of monument is represented by the stele of Hegeso (fig. 104) attended by a handmaid who holds her casket. Here, as ever in Greek art, there are no carved horrors



Fig. 104.—Stele of Hegeso (Street of Tombs, Athens).

of death, no skeletons, no crossbones, only a slight^{*} indescribable tinge of sadness in the pose, as where the mariner sits with downcast mien upon the prow, or the friends grasp hands for the last time. Hellenic taste avoided depicting the extravagance of grief, and covered all death's terrors with a veil of subtle reserve.

CHAPTER XIII.

LYSIPPOS.—HELLENISTIC ART.

BOOKS RECOMMENDED.—

- Conze, *Archologische Untersuchungen auf Samothrake ausgeführt*.
Overbeck and Mau, *Pompeii* (fourth edition)
Schreiber, *Die Hellenistischen Reliefbilder*
Murray, A. S., *Herakles Epitrapezios* (*J. H. S.*, III, p. 240)
Trendelenburg, *Pergamon*, *Baum*, p. 1206.
Farnell, *The Pergamene Frieze* (*J. H. S.*, III., 301; IV., p. 122; VI., p. 102).

PASSING by a host of sculptors, and among them the Athenian Leochares, with his Ganymede and the eagle, "mindful of what he is carrying off, and for whom he bears it," we come to Lysippos of Sikyon, who boasted that Nature was his only teacher.† As a worker in bronze he was able to produce fifteen hundred statues, one of which was the famous Apoxyomenos that Tiberius had to restore to the clamouring populace of Rome. The Vatican copy in marble (fig. 105) confirms the tradition that Lysippos preferred slender, wiry forms. It is a youthful athlete, slim yet robust, who with his strigil scrapes off the oil and the dust of the palæstra. The name of Lysippos is indissolubly connected with that of Alexander, whose portraits in bronze he alone was privileged to make, as Apelles alone was to paint the conqueror, and Pyrgoteles alone

* Pliny. *Nat. Hist.*, xxxiv. 79.

† *Ib.*, 61

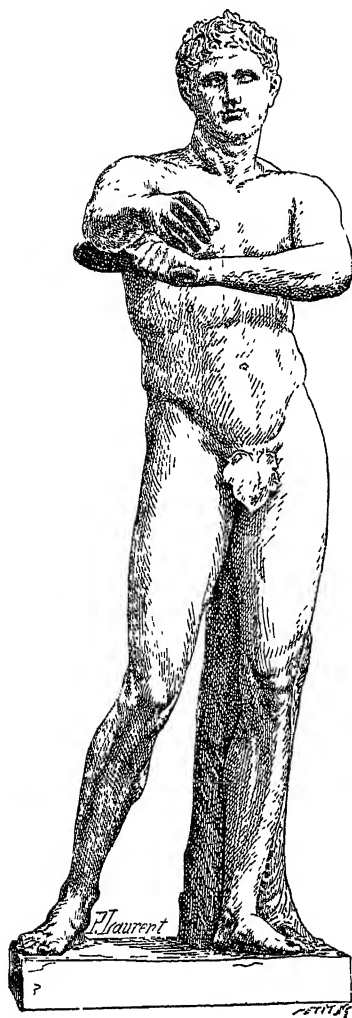


Fig. 105.—The Apoxyomenos of Lysippos (Vatican).

to carve his likeness on a gem. The tendency of the day was towards realism, as in the terracottas of Tanagra, and so towards portraits; and also towards colossi, a tendency derived from increased intercourse with the East. Lysippos made the colossal Zeus of Tarentum, and the Rhodian Helios in his four-horsed car. His pupil, Chares of Lindos, was author of the more famous colossus of Rhodes, that stood near (not across) the harbours till overthrown by earthquake. From one of these two sun-gods was no doubt derived the radiated head on the coins of Rhodes. Lysippos, the acknowledged chief of the Peloponnesian school, exercised the widest influence on later art; as, for instance, in the more natural treatment

of the hair, with a view to pictorial effect. He excelled in representing athletes, and some have traced his hand in the Olympian bronze (fig. 109), for that head excels in force. In the fourth century allegory came into vogue, and a "Kairos" (Opportunity) of Lysippos was celebrated. Kairos has flowing locks in front, but is bald behind, for those who have once let him pass can never hope to seize him. How far the reliefs found in Italy and Athens reproduce the original we cannot tell, but their armoury of attributes—razor, balance, and so forth—cannot go back to Lysippos.

Till quite lately Damophon the Messenian was to us a name and little more. We know from Pausanias¹ that he was sufficiently distinguished to be commissioned to repair the ivory on the Zeus of Phidias, and that he did his work to the satisfaction of the Eleans. His statues were of gods, and were either in marble or were acroliths, *i.e.* the flesh was represented by marble, while most of the covered parts were of wood—economical substitutes for gold and ivory. Of his style we had no evidence. Within the last few months, however, portions of colossal statues have been discovered at Lykosura, which belong undoubtedly to Damophon's group described by Pausanias (viii., 37, 3-5). "Three of the four heads survive. The four figures were Demeter and Despœna seated, and Artemis and Anytus standing behind them; the missing head seems to be that of Demeter, for one larger and two smaller heads remain, one of the latter being that of a bearded man, the other two of youthful female type. They all show a very distinct individuality of style.

¹ IV., 31, 6.

The most peculiar feature is the mouth, which has very full lips and is at the same time compressed sideways into a very narrow space, thus giving a peculiar expression. The hair also, especially in the male head, has the rough and matted character which belongs usually to post-Lysippean works." * On the drapery are wrought in low relief men, women, beasts, and monsters.

The Nike of Samothrace† is shown by Conze to resemble the goddess on the coins of Demetrios Poliorketes, and perhaps commemorates that victory in 306 B.C. which made him master of the sea for many years. Remarkable for the bold treatment of the flying drapery that implies rapidity of action, it may be referred to the school of Skopas. With this may be compared the fluttering garments of the Nereids from Xanthos, though their action is perhaps too lively to be altogether graceful. If the Ionic monument round which they stood was the tomb of Perikles (a Lykian prince, about 360 B.C.), the Nereids represent the sea near Telmessos, a city captured by him. The siege of a city on one of the friezes is a strong example of realism.

To the same period belong the friezes of Gjölbaschi, also in Lykia; but their execution is far superior.

These are in very low relief, and were probably copied from mural paintings at Athens; Polygnotos, for instance, painted some of the subjects here represented, as the Slaying of the Suitors, the Seven against Thebes, and the Dioskuri carrying off the daughters of Leukippos.

* E. A. Gardner *J. H. S.* xi, p. 213. † Brunn, *Denkmäler* 85

The Venus of Milo remains a riddle. It may belong to the Fourth century, or it may be a copy of an original of that period, though itself belonging to a later time. Its great beauty lies in its naked body and powerful chest, for the drapery is inferior, the head and neck are somewhat small, and fault has been found with the treatment of the hair. The difficulty is in the restoration. The most probable suggestion is that we have in it, not an Aphrodite, but a Victory (or, at most, a Venus Victrix), to be restored as holding a shield.*

The acquisition of the marbles from Pergamon, with the addition of the Sabouroff sculpture (obtained in Greece Proper), has raised the Berlin collection to a rank among the first. For dramatic effect the frieze of gods and giants from the great altar is almost unrivalled; and the technical skill, especially in the treatment of those parts (such as the sandals) that were on the line of sight, is very noteworthy. The execution, entrusted to various sculptors, is very unequal; some of the figures, as the Apollo, the "Orion," a giant of Poseidon type,† and two groups, of which Zeus and Athena are the respective chiefs, being remarkably fine. In the last-named group the figure of Earth pleading with upturned eyes for her giant brood is highly sensational. As a whole the composition, though full of vigour, is not altogether satisfactory to those who appreciate the quiet dignity of the sculptures of the Parthenon.

Of the smaller frieze some idea may be gained

* For M. Ravaisson's views, see *Academy*, Sept. 6, 1890.

† A cast of this is in the Ephesos Room.

from Professor Robert's "Beiträge zur Erklärung des Pergamenischen Telephos-Frieses" in the *Jahrbuch* for 1887.

The earlier sculpture of Pergamon is represented by the so-called "Dying Gladiator" and "Arria and Pætus," really Gauls. Ten statues, too, Gauls, Persians, a Giant, and an Amazon (fig. 106), all, except one, discovered at Rome, have been recognised by Brunn as representing the groups dedicated at Athens by

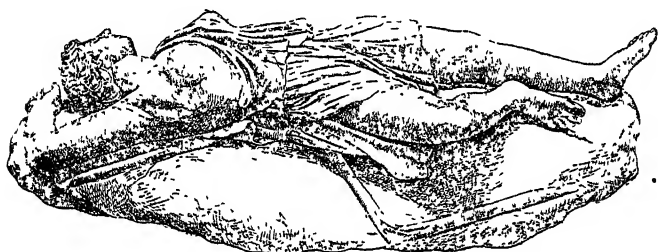


Fig. 106.—Wounded Amazon (Naples Museum).

Attalos I. in commemoration of his victory over the Gauls.

Other famous marbles must be mentioned in as few words as possible. The Laocoon brought from Rhodes to Rome to adorn the baths of Titus belongs to the period of the Pergamene sculptures, which it closely resembles. Laocoon's right arm is wrongly restored, the hand having originally rested on the head. His sons are in form little men rather than boys. The expression of pain, however, in the chief sufferer is marvellous, though an expression which an earlier artist would have been careful to avoid.

In the group of "Dirke and the Bull" (fig. 107)

sculpture has reached its limits, perhaps transgressed them; for in the endeavour to present a picture the crowd of accessories diverts attention from the chief action.

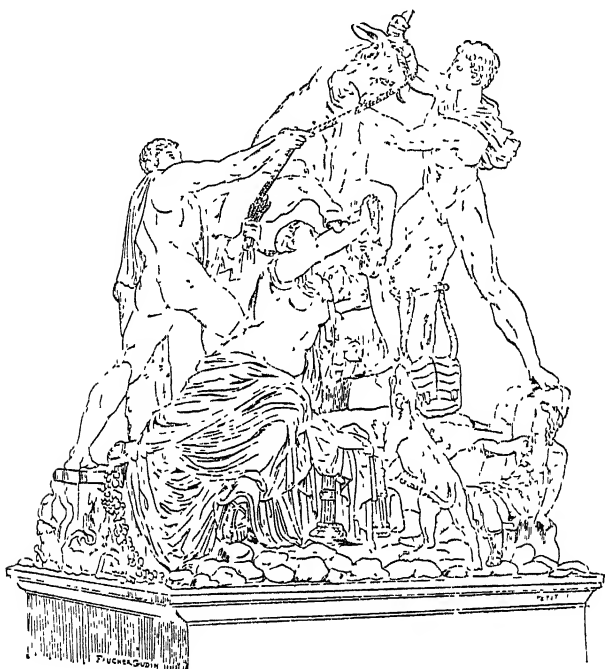


Fig. 107.—The Farnese Bull (Naples).

The Borghese "Gladiator," really a warrior contending with a horseman, is full of anatomical learning, but meagre and uninteresting, and savouring of the schools.

The Belvidere torso has been the admiration of artists, from Michael Angelo downwards; and one of

them has pronounced this torso flesh, the Laocoön marble. Many restorations have been attempted; that by Flaxman, a group of Herakles and Hebe, is in University College, London.

In the Venus di Medici we have a great difference from the conceptions of the Fourth century. Vase and drapery, as suggestions of the bath, are gone. The execution, as far as the body is concerned, is beautiful; the head is not so satisfactory. In the Apollo Belvidere, on the other hand, the head is the finest part, through the noble beauty of the face. Prized by Winckelmann as the highest effort of ancient art, it has in our own days had to give place to original Greek works of a better time. The left hand probably held the ægis, not the bow.

A few pages must now be devoted to the architecture of this period, for it is in the latter part of the Fourth century that we find the Corinthian order in general use, though a single Corinthian capital has been found in the ruins at Bassæ (see p. 180).

More slender than its sister orders, the Corinthian is distinguished by its acanthus capital and the richness of its cornice, while in its entablature there is the same absence of triglyphs as in Ionic.

The interior of the Philippeion at Olympia, built about B.C. 336, was adorned with Corinthian columns; but the oldest extant building of this order is the Choragic monument of Lysikrates, erected B.C. 335-334. To this belongs the frieze representing the punishment of the Tyrrhenian pirates by Dionysos, the scene being transferred from the ship of the Homeric hymn to the sea coast.

To the Ionic order belonged the great temple of the Ephesian Artemis, which replaced one of the same order destroyed by Herostratos in 355 B.C. Like its predecessor, it was adorned with sculptured columns, one of which was from the hand of Skopas. Remains of such sculptured drums are in the Ephesos Room. On one are seen Alkestis and Thanatos (Death) in youthful guise. The architect was Deinokrates, who planned the city of Alexandria. Such laying out of towns received new impulse from the conquests of Alexander and the ambitious schemes of his successors. The rapid rise of Antioch, Seleucia, and other cities of the Hellenistic period, afforded ample scope for architectonic talent; but the necessary rapidity and extent of the work led to hasty and careless building.

The Greek theatre was a semicircular space for spectators, with seats often cut out of the hillside and a circular orchestra in the middle. A raised stage did not exist in the earliest examples. Some were of vast size, that of Ephesos being six hundred feet across.

The rulers of Pergamon, while anxious to make their capital a second Athens, lavished their wealth in providing the Athenians with buildings and works of art. Their example was followed by others, down to the time of Herodes Atticus and Hadrian.

In the fifth century, though we hear of Agatharchos decorating the house of Alkibiades, private dwellings were generally of the most modest kind. A century later luxury had greatly increased through intercourse with Egypt and the East. Yet private extravagance was

eclipsed by such monuments of caprice as the Dionysian tent of the second Ptolemy,* with its columns in form of palms and thyrsi, and its grottoes filled with lifelike figures; or the ship of Ptolemy IV., decorated with frieze and capitals of gold and ivory.

* See Kallixenos, quoted in Athenæus, v, 196, sq.

CHAPTER XIV.

BRONZES, METAL-WORK, AND TERRA-COTTAS

BOOKS RECOMMENDED :—

Newton (*Essays*), *Greek Art in the Kimmerian Bosphoros* (reprinted from the *Portfolio*).

Stephani, *Compte rendu*

Curtius, E., *Das Bronze-relief aus Olympia*.

Furtwängler, *Die Broncefunde aus Olympia*.

Dennis, *Cities and Cemeteries of Etruria* (revised edition, 1878).

Evan, A. J., *Recent Discoveries of Tarentine Terra-cottas* (*J. H. S.*, vii, 1).

Pottier et Reinach, *La Necropole de Myrina*.

Furtwängler, *Sammlung Sabouloff*.

Micali, *Monumenti Inediti*.

Rayet, *Monuments de l'Art Antique*.

Combe, *Description of the Ancient Terra-cottas*.

Franks, *Observations on Glass and Enamel*.

ANCIENT sculptors worked as readily in bronze as in marble. There is no evidence that Pythagoras, Myron, and Polykleitos ever used the latter material. Bronze was not only better suited for exposure to the weather, as in the case of statues standing freely in open air, but lent itself more readily to the expression of sharp and delicate lines, and did not require external support. Unfortunately, however, while marble tempted only the builder and the lime-burner, bronze could readily be turned to various uses, and few metal statues have come down to us from antiquity. The British Museum,

however, possesses* parts of two such statues of the highest excellence, viz., the head of a goddess, probably Aphrodite (fig. 108), and a leg, wearing a greave with a Gorgon's head in relief, found in Magna Græcia, with



Fig. 108.—Head of Aphrodite (British Museum).

fragments of inlaid drapery.† The bronze head, of heroic size—said to have been found at Satala, in Cappadocia—though much damaged behind, has escaped in front, nose and mouth being quite uninjured. The

* In the Bronze Room.

† See Poynter, *J. H. S.*, vii., pp. 189-95, Pl. lxix. and lxxix.

sockets of the eyes were originally filled with precious stones or enamel. With this head was found a left hand holding drapery,* a fact tending to confirm the idea that in this statue we have a copy of the Aphrodite of Praxiteles at Knidos. It is characterised by a breadth and simplicity of style which forbid us to place it later than the fourth century. As a most competent critic has remarked,† “we have here one of those finely-balanced ideal types in which the ancient sculptor sought to blend superhuman majesty and superhuman faultlessness of proportion with a beauty so real and lifelike that the whole conception of the work is kept, as it were, within the pale of human sympathy; and the religious impression, which was the main purpose of Greek art, is enhanced, not impaired, by the sensuous charm. The first impression, in short, produced by this bronze head is that of majestic, godlike beauty; simple, but not too severe, with just enough of expression to give to the face a human interest.”

Such were the “*spirantia æra*,”‡ to the creation of which Romans laid no claim.

Of smaller works of art in metal a large number are preserved, even from the archaic period. Such are the rows of little men cut out in sheet bronze, as children cut them out in paper; such, also, are the still ruder quadrupeds from Olympia. There, too, have been found quaint figures of Zeus, with his thunderbolt. On the Acropolis of Athens several early bronzes

* It is in Case 45 in the Bronze Room.

† Newton, *Essays*, p. 401. The whole of the brief criticism should be carefully read.

‡ Virgil, *Æneid*, vi.

have been excavated; for the most part representations of Athena Polias wielding her spear. One such image of Athena, bearing marks of the Persian fire, stands alone in its technique, being composed of two plaques in low relief, welded together (like a bivalve shell) so as to form a figure with scarcely any width in front or behind, but with a complete profile on each side. Very noticeable, too, is a bronze head, with pointed beard and intelligent lifelike look.*

These are of known provenance. Not so the bulk of the bronzes in museums. In the British Museum more than half the bronzes came from Etruria, and it cannot be easy always to distinguish those of Hellenic origin. On Etruscan mirrors, however, the letters of inscriptions are always Etruscan, and not Greek.

Brass, *i.e.*, a mixture of copper and zinc, was not used till Roman times. In ancient bronze the proportions of copper and tin vary considerably, and other metals were sometimes added, as silver in mirrors.

There were three methods of working in bronze:—

1. Hammering, *repoussé* or embossed work, called *empaestic art* (*toreutikè* seems to have included kindred arts). The Bronzes of Siris, in our Museum, are probably the finest *repoussé* work in the world.† Each of these is in one piece, the metal being, in some parts, hardly thicker than writing-paper.

2. Chiselling and engraving, as in the *cistæ*, or toilet-boxes, from Præneste (Palestrina), of which there are several in the Etruscan Saloon. The most beautiful of these is the Ficoroni cista, in the National Museum

* Figured in *Musées d'Athènes*, Pl. xv.

† Figured in *Baum.*, 2032.

at Rome. (See Braun, *Die Ficoronische Cista*.) Though classed as Etruscan, they are inspired by Greek feeling.

3. Casting, solid, or with a core. Etruscan statuettes were often cast with a core of iron. In the Etruscan Saloon is a female figure, from Sessa, with its side burst by the expansion of the iron. The invention of hollow casting is attributed to the Samians Rhœkos and Theodoros (580 to 540 B.C.).

The oldest method of making a bronze statue is called *sphyrelaton*, in which the various parts are beaten up separately and afterwards riveted together. As an example, we may take the female bust* from the Polledrara tomb (B.C. 600), near Vulci.

The inlaid swords of Mycenæ we have seen to be Egyptian in character. The Greeks preferred embossed to inlaid work, a preference for plastic forms which distinguishes classical from other art.

Ancient bronze surpassed modern, and was used more freely, being applied to architectural decoration, as in the Treasury of the Sikyonians at Olympia (see also pp. 117, 124).

The eyes of bronze figures were always inlaid with some other material; a statuette in our Museum† has diamond eyes, while its dress is inlaid with silver. The lips, too, were often of silver.

Bronze was also employed for armour and other personal uses, as *fibulæ* (safety-pins) and furniture—especially candelabra—tripods and mirrors. Some of the finest work is often bestowed on the *emblemata* or reliefs on the mirror cases, as Ganymede with the eagle, at Berlin. Very rarely the inside of the mirror

* In the Etruscan Saloon.

† In the Bronze Room.

case is engraved. The group of Boreas and Oreithyia from Kalymna⁺ decorated the handle of a bronze vase.

The gold ornaments of the archaic period, with their lions and winged creatures, show many tokens of connection with the East. Other patterns—as the centaur—are essentially Greek. The later Greek gold ornaments (like the Etruscan) are of the greatest delicacy and beauty. Magnificent specimens have been obtained from tombs in Southern Russia (fig. 97).† They were no doubt sent from Athens in the fourth century in payment for supplies of corn. Among these should be mentioned the silver-gilt amphora from Nikopolis, with Scythians and their horses in *repoussé* work. Ornaments of silver are, however, comparatively rare.

A large proportion of the extant works of art in metal has been found in tombs, and in many cases they have been made expressly for funereal purposes, as is proved by their excessive thinness (see those from the Polledrara tomb), which would preclude ordinary use. A great harvest, especially of household articles, has been obtained from Pompeii and Herculaneum.

Bronze cups in great variety were discovered at Galaxidi, near Delphi; they are placed in the Bronze Room, Cases 20-23.

Little has come down to us of the armour dedicated in sanctuaries, though our Museum possesses two helmets from Olympia;‡ of which one was dedicated to Zeus by the Argives for a victory over Corinth, the other is inscribed with a dedication by Hiero I. and the

⁺ *Ib.*, in Table-case D.

† See Newton, *Essays*, pp. 373-79; also Stephani, *Compte-rendu*.

‡ In the Etruscan Saloon.

Syracusans, and formed part of a trophy in honour of the naval victory over the Tyrrhenians, B.C. 474.* Another inscribed bronze monument is the serpent once supporting a gold tripod, dedicated to Apollo after the battle of Plataea as a tithe of the spoil. The Phokians made away with the gold of Delphi, but the bronze serpent inscribed with the names of Greek states that fought against the Mede ultimately reached Constantinople, where its inscription was brought to light by Sir Charles Newton. This, also, can hardly be later than the 76th Olympiad.†

We must mention only one more historical document in bronze, the tablet‡ brought from Olympia by Sir William Gell, containing a treaty between the Eleans and Heræans. Its date is perhaps about B.C. 500. There are loops in the bronze for suspension in a temple.

Few bronze statuettes have been found in Greece; but from Etruria, Rome, and most parts of the Roman Empire large numbers have been obtained. One of the most curious finds of such antiquities was made (through a shepherdess) in the lake of Falterona in Etruria.§ Of these Falterona bronzes the archaic Mars is a good example.|| Larger specimens of Etruscan work are to be seen in Florence, as the Chimæra and the statue of "the Orator;" also at Rome the Capitoline wolf is probably early Etruscan (the twins

* For the inscription see Rohl.

† Kirchhoff, *Studien*, p. 153.

‡ In the Bronze Room, Table-case D.

§ See Micali, *Monumenti Inediti*, p. 86, tav. 12-16; and Dennis, *Cities and Cemeteries of Etruria*, II, pp. 108-11, where the story is well told, with Braun's theory as to the votive bronzes.

|| In Etruscan Saloon, Case III.

are later). Of Greek statuettes there are several good examples in the British Museum, as Aphrodite adjusting her sandal, a favourite subject,* the Marsyas from Patras (see p. 168), and the bronzes of Paramythia, thought to reflect the sculpture of Lysippos. A



Fig. 109.—Bronze head of athlete
(Olympia Museum).

beautiful specimen of Greek incised work is the cover of a mirror case from Corinth,† representing Pan playing at the game of "Five stones" (Pentelithi) with a nymph attended by Eros; a scene quite as appropriate to the mortal damsels of Corinth. But engraved mirrors are not often found in Greece. Two bronzes at Olympia deserve a passing word — the

plaque divided into four bands and the head of an athlete (fig. 109). Such an arrangement in bands (fig. 110) is found on early vases, and was also adopted on the chest of Kypselos. The two upper bands are Oriental in character, the heraldic griffins especially reminding us of the Corinthian vases; the lowest and largest band contains the "Persian" (winged) Artemis, also from the east; yet the scene of Herakles attacking

* Compare the victory on the Balustrade of the Temple of Nike.

† In the Bronze Room, Table-case D.

the centaur proves the Greek origin of the whole. It is far less skilfully executed, simply because the artist had not so established a type to copy. The relief belongs to the seventh century.

The bronze head (probably of the third century), repulsive as it is in its almost brutal realism, is very different from the vulgar gladiators of the Roman mosaic. Impressive in its lifelike rendering of the type of the fearless pancratiast, it stands almost alone as a representative of the forest of athlete portraits that once crowded the Olympian Altis.

Terra-cottas, like bronzes, may in their later development give us some faint ideas of the great statues that have perished. They go back, however, to a much remoter period than these more imposing works of art; and their number is almost incredible, 30,000 having been found in one spot at Tarentum,* while throughout Magna Græcia large supplies have been derived from tombs; others have been dedicated in sanctuaries, as in that of the Kabiri, near Thebes. They were generally cast in moulds and retouched by hand; occasionally they were modelled;



Fig. 110.—Plate in Oriental style (Olympia Museum).

* A. J. Evans, *J. H. S.*, vii., p. 8.

and all were painted. They range (with few exceptions) from four inches to a foot in height; yet small as they are they show great felicity and boldness of invention as to attitude and the disposition of drapery. Most are figures in the round, composition in relief being comparatively rare. To the majority no special name can be assigned, though we may recognise among the earlier forms that of a great nature goddess. Their meaning has been discussed by Professor Percy Gardner in the second volume of the *Journal of Hellenic Studies*. M. Heuzey would always find in them a religious idea; M. Rayet, on the other hand, has maintained that a large majority of later terra-cottas belong to everyday life, and are intended to be companions of the dead. Nor after what we have seen of Egypt,* Mycenæ,† and Sparta,‡ need we hesitate to follow him.

Comparatively few terra-cottas come from Attic graves. Tanagra in Boeotia has of late years yielded a rich harvest of elegant figures, often retaining their tasteful colouring almost intact. Their heads and arms were modelled separately. At first they fetched fabulous prices, but now are regarded more soberly.

A source more lately come into fashion is Asia Minor, though the wares professing to come from those parts are not altogether free from suspicion. A notable exception to this suspicion is formed by the terra-cottas from Myrina, now for the most part in the Louvre or at Constantinople. These are not much "restored," and present a great variety of motives, being in many cases no doubt reproductions of lost works on a larger

* See pp. 20-25

† See p. 117.

‡ See p. 142.

scale. They were excavated under French supervision. As to other figures purporting to hail from Asia Minor, *caveat emptor!*

As at early burials the slave, the horse, and the dog were killed that they might follow their lord into the shadowy world, so terra-cottas when placed in graves were generally broken, a custom as to which M. Reinach* aptly quotes Propertius, "fracto busta piare cado." Many of these figures are seated on rocks, merely to indicate that the scene is in the open air.

Returning to earlier times, let us briefly note the principal types of terra-cottas, beginning with the Græco-Phœnician from Cyprus, with their rough beak-noses, hands on breast, and remains of red paint.

Of goddesses two may be recognised, Aphrodite and Kore (Persephone). The former is represented with a dove, a deer, or a flower, or as pressing her breasts. She is richly attired, and wears the modius, earrings and necklaces, sometimes as many as four. Kore carries the pomegranate. We have, too, a goddess (often seated) wearing the *polos* or the *stephane*, and veil. Other figures hold the lyre, the *phiale*, or the *tympanon*. Other types are Seilenos, a negro or a boy seated, Herakles riding, Hermes Kriophoros, grotesque figures, vases in form of animals, etc. Among these are the human-headed birds with conical cap, in which Curtius traces a modification of the Oriental Aphrodite in form of a dove.

An interesting but comparatively rare class is that of the *emblemata* or reliefs, with the background cut out, as

* *American Journal of Archaeology*, xv., p. 420.

at Berlin* the Birth of Erichthonios, and the Dionysos, who, though decidedly "*widus*," just manages to keep on his mule by help of a Satyr.

Perhaps the most interesting of these terra-cottas in the British Museum† is that of Sappho and Alcæus, of advanced style, except in the face of Alcæus, which preserves traces of archaism in its formal smile.

Almost the entire collection of terra-cottas in the British Museum is now placed in one room, and can consequently be studied to great advantage. The visitor should note the Tanagra figurines of 330 to 300 B.C.; especially those in case 17, where the old woman and child are delightful. In case 24 is the group of Cybele, with Hermes Kadmilos,‡ excavated by Sir Charles Newton in Kalymna, in the Temple of Apollo. Case 30 contains the graceful figure of a girl playing *astragali* (knuckle-bones), as the daughters of Pandareos were painted by Polygnotos in the Lesche at Delphi.§ The girl with a winged figure on her back (in cases 36 and 37) is said to be Psyche carrying Eros. In case 38 we have the favourite figure of Aphrodite in the shell (Anadyomene). Cases 66-71 contain some particularly interesting archaic Greek terra-cottas from Capua, Locri, etc., as the Hades carrying off Persephone, in low relief. Near these are placed specimens of moulds from Tarentum, and *antefixæ*. *Genre* subjects, as a woman making bread, may be seen in case M; also *neurospasta* (jointed dolls), and masks of Athena,

* In the Antiquarium, Table-case xviii.

† Terra-cotta Room, Case 7.

‡ See Conze, *Mith.*, xiii., p. 202.

§ Paus., x., 30, 1 and 2.

Satyrs, Medusa, and a river god. The comedians in the centre of the room are well worthy of study.

Terra-cotta was used for coffins ; see those in the First Vase Room from Rhodes and Klazomenæ (case 34).^{*} Also in architecture, to protect wood, and as akroteria. Much of this architectonic terra-cotta has been found at Olympia. At Luni statues of gods have been found of that material,[†] and from Cyprus seated figures.

The climate of Greece has not been so favourable as that of Egypt to the preservation of the more perishable materials, such as leather, wood, and woven stuffs. What little remains of these, as far as Greeks are concerned, comes chiefly from the tombs of the Kimmerian Bosporos.[‡] Ivory has been more fortunate, and objects carved in that material have been obtained from Mycenaean graves.

Though Greek upholstery has perished, we can see from vase-pictures the great advance that was made in artistic furniture, especially in the elaborately carved and inlaid seats and couches, on which the volute and the palmette frequently occur.

Glass was used largely for imitation gems, and in later times for mosaics. (See Franks, *Observations on Glass*, p. 4.)

^{*} Also in Second Vase Room, cases 8 and 9.

[†] Milani, *Museo Italiano*, i., Pl. 1.

[‡] Newton, *Essays*, pp. 377-80.

CHAPTER XV.

PAINTING AND MOSAICS.

BOOKS RECOMMENDED:—

History of Painting, from the German of Woltmann and Woermann, edited by Sidney Colvin, Bk. ii., Pt. 1., "Painting in Ancient Greece and Rome."

Wornum, *The Epochs of Painting*, Bk. i.

Helbig, *Die Wandgemälde Campaniens* (especially the preface by Donner as to technical processes).

Helbig, *Untersuchungen über die Campanische Wandmalerei*.

Mau, *Geschichte der Decorativen Wandmalerei in Pompeii*.

Robert, C., *Aristeides und Euphranor; Die Anfänge der Malerei; Timonachos von Byzanz* (iii., vii., and viii. of *Archäologische Reisen*).

Cros and Henry, *L'Encaustique et les autres procédés de Peinture Chez les Anciens*.

Middleton, *Mosaic*, in *Enc. Brit.*, xvi., p. 849.

Franks, *On recent excavations and discoveries on the site of ancient Carthage*.

BRUNN has remarked* that while Greek sculpture is derived from a mythical author, the beginnings of painting are assigned to definite human artists. Literary tradition, however, depending, as it does, for the most part on the confused and confusing statements of the methodless Pliny, will give us little aid; while the actual monuments, equal in merit, no doubt, to those of the sister art of sculpture, have perished, as might be expected of such frail material.

* *Geschichte*, ii., i.

Of pre-Persian painters our ideas must be formed from vases, from the sarcophagi of Klazomenæ, or from Corinthian pinakes, aided here and there by sepulchral stelæ, as that of Lyseas, or that of Aristion, when painting is associated with sculpture in relief.

Wall-paintings came when Athens sprang to the front after Salamis and Platæa; easel-paintings later still.*

Indirectly, indeed, as far as the paintings of the Alexandrine period are concerned, a glimmer of light comes to us from mosaics or through the crumbling ruins of imperial palaces and the Pompeian frescoes interpreted by the keen intellect of Helbig.† By those who have eyes to see, something may be learned from Greek reliefs‡ and Roman sarcophagi; § for as sculpture in relief became essentially pictorial in its foreshortening, etc., so ancient painting had a more plastic character than modern. The dim outline of the grand compositions of Polygnotos may be gathered from the vase-paintings; and with him we will begin. Born in Thasos, his active life is bound up with the glories of Athens, under the guidance of Kimon. Trained as a sculptor, he engrafted on his paintings a statuesque dignity that commanded the respect of ages more skilled in the technique and the mechanical appliances of the pictorial art. To him was entrusted the decoration of the halls that rose from the ashes of Persian fires, or surrounded the sanctuary

* See Robert, *B. and L.*, p. 182.

† See *Campanische Wandmalerei*.

‡ See Schreiber, *Die hellenistischen Reliefbilder*.

§ See Robert, *Die Antiken Sarkophag-reliefs*.

of the Pythian Apollo. In place of fee he received the citizenship of Athens, and special honours at Delphi. His "*Iliupersis*" (or Destruction of Troy) justified the title of the Stoa Poekile (painted portico) at Athens. In the Anakeion was the picture of the marriage of the Dioskuri with the daughters of Leukippos.

With the aid of Mikon he decorated the Theseion ; but Professor Robert has shown* that the paintings in the Pinakothek have been assigned to Polygnotos only through a misunderstanding of the meaning of Pausanias (I., 22, 6). He worked at Thespiæ ; at Plataæ he painted the Slaying of the Suitors. His renown, however, rests chiefly on his paintings in the Lesche of the Knidians at Delphi, the *Iliupersis* and the *Nekuia*. By the aid of Pausanias† and of Professor Robert‡ an idea may be obtained of these works of one who, as a delineator of noble character (*ἠθογράφος*), won the admiration of Aristotle,§ while his "disposition of delicate drapery" gained the praise of a great art critic of antiquity.|| The more distant figures were arranged in groups above the others, with little attempt at perspective. In the *Iliupersis* the centre was the citadel of Troy. On the left was Antenor's house ; on the right, beyond the city wall, the hills along the shore.

In the *Nekuia*, or visit of Odysseus to the Lower World, the central point was Persephone's grove,

* *Bild und Lied*, S. 182.

† X., 25-31.

‡ *Beschreibung der Gemälde des Polygnotos*.

§ *Poet.*, vi., 15. Cf. ii., 2, and *Pol.*, viii., 5, where Polygnotos is *ἠθικός* as contrasted with Pauson.

|| Lucian, *Imagines*, quoted by Muller, *Anc. Art.*, 134, 2.

where sat Orpheus, with his lyre, and Marsyas, teaching Olympos the flute.

Panænos, a near relative of Pheidias, is said to have painted with Mikon the Battle of Marathon.

The need of perspective must have been felt before the middle of the fifth century, when Agatharchos painted a scene for Æschylos. Apollodorus, who belongs to the last half of the fifth century, is credited with the introduction of due light and shade, and he is quoted by Pliny[†] as the first who painted an easel-picture worth looking at; a remark which implies that Polygnotos and other earlier masters did not go beyond wall-painting. The first great period of painting was that of the Peloponnesian War, when Zeuxis and Parrhasios flourished, the former improving upon the achievements of Apollodoros.[†] Though condemned by Aristotle,[‡] as wanting in that power of moral expression so conspicuous in Polygnotos, Zeuxis attained to a great height of popularity and fame, accompanied by incredible arrogance. He excelled in the representation of feminine charms, as in his Helen at Kroton; and to him we owe the idea of a *family* of centaurs. His equally arrogant rival was Parrhasios of Ephesos, distinguished for throwing his figures into relief, and for skill in the delineation of contour. In the ideal portrait of the Athenian Demos he combined the expression of apparently incompatible qualities. Zeuxis and Parrhasios represented the Ionic school. A successful competitor of Parrhasios was Timanthes, who painted the Sacrifice of Iphigeneia, the subject of one of the best known of

[~] *Nat. Hist.*, xxxv., 60.

[†] Cf. Pliny, *Nat. Hist.*, xxxv., 61.

[‡] *Poet.*, vi., 15.

Pompeian paintings. Pliny* tells us that, unable to express a father's grief, he veiled Agamemnon's head; but this veiling of the head was a common method of expressing sorrow.

At the beginning of the fourth century we have the Sikyonian school and Pamphilos, through whom drawing became a recognised part of education. Then Pausias, the first great encaustic painter, renowned for foreshortening; Aristides the elder, and his pupil Euphranor, great in representing gods; and Nikias, to whom are attributed some of the originals of Pompeian wall paintings.† The best voucher for the skill of Nikias is the fact stated by Pliny,‡ that Praxiteles valued most highly those of his statues to which Nikias had applied his colours. Like Timanthes, Aristides was a master of pathos.§

Greek painting reached its zenith in the Anadyomene of Apelles, the masterpiece in which appeared that *charis* (graceful charm) which he claimed as his special characteristic. Born in Cos, he added to the rich luxuriance of the Ionian the severer training in the Sikyonian school of Pamphilos. Though the privileged painter at the Macedonian court, he never exhibited the arrogance of Zeuxis and Parrhasios; and it was through his generosity that Protogenes obtained the recognition he so well deserved. This master, never satisfied with his own work, is said to have given rise to the maxim, "*Manum de tabula.*"

* *Nat. Hist.*, xxxv., 73.

† Cf. Overbeck, *Pompeii*, p. 595. ‡ *Nat. Hist.*, xxxv., 133.

§ Pliny, *Nat. Hist.*, xxxv., 98, has confounded this Aristides with his grandson of the same name.

To Antiphilos of Egypt Pliny* assigns the origin of *Grylli*—grotesque mixtures of various animal forms.

Contemporary with Apelles were Aëtion, who painted the marriage of Alexander and Roxane, described by Lucian;† and Theon, the imaginative‡ painter of Trojan scenes, which have been recognized in Pompeian copies.

Aëtion's picture may have been the origin of the "Aldobrandini Marriage," and of the groups of Erotes so often seen at Pompeii engaged in various pursuits.

Only one man more among Hellenistic artists need detain us—Timomachos, famed for his Ajax, and for a Medea,§ and an Orestes meeting Iphigeneia, echoed on the walls of Pompeii. To such mere echoes—copies modified to suit Roman taste—we are indebted for almost all we know of Hellenic painting.

Greek artists were engaged to decorate the Roman triumphs with paintings of conquered cities; and the earlier triumphal arches had little or no sculpture, being covered on great occasions with such canvases.

Among the paintings that have come down to us, the most important (besides those from Pompeii and Herculaneum) are the wooded landscapes, with birds, of Livia's Villa at Prima Porta|| (perhaps from the hand of Ludius); the pictures in the house on the Palatine;

* *Nat. Hist.*, xxxv., 114.

† *Herodotus s. Aëtion*, 5; from which description Soddoma painted the picture in the Villa Farnesina.

‡ See Quintilian, *Inst. Or.*, xii., 10, 6, and vi., 2, 29.

§ The Pompeian Medea pressing her thumbs together is probably nearer the original than the Medea grasping the sword. The same pressing of the thumbs is seen on the Weimar sarcophagus in the case of Iphigeneia.

|| See *Denkmaler*, i., Taf. 11 and 24.

those in the garden of the Villa Farnesina ; the scenes from the *Odyssey* ; the "Aldobrandini Marriage," found on the Esquiline ; the painted ceilings in the Baths of Titus, with arabesques that influenced Raphael's work in the Loggie of the Vatican ; and the painted tombs of Pæstum and Etruria. All these are mural decorations ; an exception is the beautiful Amazon sarcophagus at Florence.*

As to Pompeii, we must consider first the general question of wall decoration, as elucidated by Mau, who distinguishes four successive styles. First, that of incrustation with marbles, though of this in Pompeii we find only an imitation in coloured stucco. Secondly, the architectural style, where the wall is painted to represent architecture. The ornamental style comes third, and to this Mau has devoted ten of his twenty coloured plates. This style combined representations of impossible architecture (as columns of impracticable height) with Egyptian features ; derived, no doubt, from Alexandria. A change is now observed in the representation of females ; the long Greek face, with small nose, giving place to a rounder face and larger nose.

The fourth style represents the fall of art, and abounds in fantastic designs.

For the various pictures the student should take Helbig for his guide, who has enumerated nearly two thousand in his catalogue, a number now increased by some hundreds. They do not reflect to us the art of periods earlier than Alexander, an art that introduced men only as occasion required, and did not favour *genre* representations. They rather reflect the art of Hellen-

* See *J. H. S.*, Pl. xxxvi. to xxxviii.

istic times with its fondness for actual life, children sporting, etc. The art of Pompeii possesses little of the dramatic. It is rather idyllic, and smacks strongly of the Alexandrine poetry. In the whole number of pictures there are only two that can be called historical—the Death of Sophonisba, with its portrait of Scipio, and a rough sketch of the fracas in the amphitheatre between the Pompeians and the men of Nucera.* Of the few that can reasonably be traced back to great originals, perhaps the most interesting is the Medea, that may well be descended from the masterpiece of Timomachos.

The bulk of the representations are mythological, not dealing with the greater gods, except Apollo, Aphrodite, and Dionysos, but with Eros, Nike, Nereids, the attendants of Dionysos, and some of the heroes, as notably Herakles. The rare occurrence of Italian myths is accounted for by the lack of established types to copy. The failure of pictorial power, attested both by Pliny and Petronius, must, however, refer to conception rather than execution, which was still good, as we see by the wall paintings, though these can give only an approximate idea of the contemporary easel-painting.†

These mythological pictures, with their tendency to the beautiful, together with some general types of mankind and scenes from comedy, which are rather characteristic than beautiful, form one of Helbig's‡ two great divisions—the *ideal*, in which there are many replicas; and the *realistic*, in which there is

* Cf. Tacitus, *Ann.*, xiv., 17.

† Helbig, *Camp. Wandmalerei*. ‡ *Ib.*, p. 68.

only one example of each composition. These realistic pictures were less carefully executed than the ideal, and occupied inferior places. The best belong to the amphitheatre, and represent gladiators and wild beasts. Of ideal representations few are derived from epic poetry, which required a larger field with many figures. Most are quiet or sentimental subjects, akin to those of idyllic poetry, as the "Lovers with Nest of Eroses." In landscape we find oftenest a smiling Nature covered with the works of man ; * in which we may sometimes recognise the west coast of Italy between Ostia and Salerno, and an illustration of Pliny's description of his villas. The important position of landscape in modern art, however, was never reached in antiquity. Ancient art was essentially plastic, and knew little or nothing of atmospheric effects.

In delicate grace and lightness of pose the decorative figures hovering on the Pompeian walls have never been surpassed.

For purposes of decoration the wall was divided into separate fields, the centre of each field being formed by a picture bounded by a painted frame. This was an imitation of the separate pictures on panel, and in some cases the picture was actually painted on a separate piece of stucco. In the tent of Ptolemy Philadelphus there were real panel pictures between pilasters. These luxuries were confined to the few, and in the Campanian cities such pictures and pilasters were imitated in wall painting.†

* Helbig, *Camp. Wandmalerei*, p. 99.

† Helbig quotes Plautus, *Menæchmi*, i., 2, 34, and *Mercator*, ii., 2,

Many of these Campanian paintings are of Hellenistic origin. Thus the Herakles with Telephos from Herculaneum, goes back to a work of Pergamene art, and is illustrated not only by coins, but by the smaller frieze from Pergamon, now in Berlin.

Another clue to the great paintings of the fourth century has been found in mosaics. The mosaics of Pompeii are chiefly decorative; one, however, undoubtedly is copied from a Greek painting of a high rank—the mosaic of Alexander and Dareios.* The moment chosen is one of intense interest. Alexander, charging the Persian bodyguard, transfixes with his lance the Persian noble who has thrown himself before his king. Dareios stands helplessly in the chariot, which the driver vainly seeks to disentangle from the *melée*. In the horse brought up for the king's escape we see the boldest foreshortening; and the face of the Persian reflected in a shield is another instance of technical skill. So excellent a copy implies a great original, and we can hardly be wrong in seeking that original in the famous picture of the battle of Issos, by Helena, daughter of Timon.†

A spirited composition, again, is the mosaic from Hadrian's villa, now in the Antiquarium at Berlin. Here a centaur is struggling with the wild beasts who have killed his mate; a subject that carries us back to the ideas of Zeuxis (see p. 215).

A totally distinct kind of mosaic is the *asarotos*, or 42, 44, to show that the fresco process was established in Italy in the second half of the third century.

* See the coloured plate facing p. 612 in Overbeck's *Pompeii* (fourth edition).

† Some refer it to Philoxenos of Eretria.

unswept floor,* representing all sorts of odds and ends left after a feast, and nibbled by a mouse.

Roman mosaics are numerous, and many are of great size, as that from the baths of Caracalla, comprising portraits of famous gladiators.

Mosaic is a durable form of representation, produced by placing together cubes of marble, stone, baked clay, or glass of different colours, so as to form a pattern or a picture. It was used as pavement or wall decoration—later, indeed, as the decoration of vaulted ceilings; and was often a copy of a famous painting, though perhaps originating in the imitation of carpets or hangings. One specimen, and that the oldest, has been found in Greece Proper—the mosaic of Tritons surrounded with the palmette and the maeander, forming the pavement of the Pronaos of the Temple of Zeus at Olympia.† This may be dated at about the middle of the fourth century.

In Hellenistic times we hear of such ornaments on board the ship of Hiero II. that was launched by Archimedes.‡ To this period belonged Sosos, the only artist in mosaic mentioned by ancient writers, the inventor of the *ὄϊκος ἀσάρωτος* (see above). This was at Pergamon, where, also, according to Pliny,§ was the drinking dove casting its shadow on the water, represented now by the famous doves of the Capitol.

Alexandria was the home of mosaic; and in other lands the scenery and the fauna of the Nile were often

* See Pliny, *Nat. Hist.*, xxxvi., 184.

† See *Baum.*, 927.

‡ Athenæus, v., 207.

§ *Nat. Hist.*, xxxvi., 184.

reproduced through this medium, as, for instance, at Præneste.

The union of gold-leaf with glass gave a fresh brilliancy to the mosaics of Imperial Rome; and as these works were among the latest in origin, so they outlived the art they imitated; for the mosaics of Constantinople and Ravenna form a welcome exception to the dead level of Byzantine degeneracy.

CHAPTER XVI.

GREEK VASES.

BOOKS RECOMMENDED :—

- Benndorf, *Wiener Vorlegeblätter*.
Birch, *History of Ancient Pottery* (new and revised edition, 1873).
British Museum, *Handbook to Vases* (in preparation).
Von Rohden, *Vasenkunde* in Baumeister's *Denkmäler*.
Furtwängler und Loeschcke, *Mykenische Vasen*.
Furtwängler und Loeschcke, *Mykenische Thongefässe*.
Klein, W., *Euphromos*, 2nd ed. 1886.
Klein, W., *Die Griechischen Vasen mit Meistersignaturen*, 2nd ed. 1887.
Wernicke, *Die Griechischen Vasen mit Lieblingsnamen*.
Petrie, W. F. (in *Memoirs of Egypt Exploration Fund*), *Naukratis and Daphnæ*.
Benndorf, *Griechische und sicilische Vasenbilder*.
Murray, A. S., *On the Pottery of Cyprus*, in D^r Cesnola's *Cyprus*.
Dumont et Chaplain, *Les Céramiques de la Grèce Propre*.
Dennis, *The Cities and Cemeteries of Etruria* (revised edition, 1878).
Stackelberg, *Die Gräber der Hellenen*.
Jahn, O., *Beschreibung der Vasensammlung König Ludwigs in der Pinacothek zu München*.
Gerhard, *Auserlesene Vasenbilder*.
Conze, *Metische Thongefässe*.

BRIGHT-PAINTED vases* were practically peculiar to the Hellenic race, and, in the best period, almost a monopoly of Athens.

* Much of what follows in this chapter is derived from my notes on Mr. Cecil Harcourt Smith's lectures, and on Prof. Furtwängler's courses in the University of Berlin (*Geschichte der Griechischen Malerei*, etc.).

A few such vases are still assigned to the Etruscans,* but the number so assigned grows smaller instead of increasing with the progress of knowledge. The Italian examples form no exception, for if not the product of Greek hands they were produced in settlements more or less Greek in character.

The manufacture of the Greek painted vase dates from perhaps the fifteenth century, and ceases with the third. In its shape we can often detect an imitation of metal forms. Its object was apparently entirely religious—to be dedicated in *temenos* or tomb.† There is no proof that it was really used in everyday life, though itself depicted on vases;‡ the presumption, indeed, is the other way, always excepting the Panathenaic amphoræ (see below).

At any rate, four important classes are distinctly funereal, viz. :—

(1) "Geometric" vases decorated with a representation of a funeral.

(2) "Prothesis" vases, usually representing mourners. These vases were placed *on*, not in the grave; they are found only in Greece itself.

(3) Lekythi, with white ground, on which are painted in perishable colours scenes of offerings at a tomb.§

(4) Italian vases where the deceased stands in a "Heroon," or mortuary chapel.

* For a vase with representation of the genuine Etruscan spirit of death, Charun, see *Mon.*, II., 9, compare Plate VIII.

† See the funeral of Archemoros, on the Ruvo Amphora, Baumeister, *Denkmäler*, p. 114, fig. 120.

‡ Here—as indeed in the most important portions of this chapter—I have made use of notes derived from Mr. Cecil Smith's lectures.

§ Aristoph., *Ecol.*, 996.

It should be noted also that some vases have no bottom, and could not, therefore, have served any practical purpose; while others from their shape must have been equally useless.

Genre subjects—the school, the vase manufactory, the 'sculptor's atelier, the palæstra—may have had their origin in some such feeling as inspired the decorators of Egyptian tombs.

The Athenian Kerameikos is associated as much with burial as with the potters from whom it derived its name. They inhabited a special quarter next to the burying-ground, just as our "monumental masons" ply their trade hard by the cemetery. However much we may think of them and their handiwork, they could have been of no great account among their contemporaries, or we should have heard more about them in the literature of their day. Their vases were not thought worthy of mention in the treasure-lists of temples, though many were dedicated there. That so insignificant a set of people should have produced such fine work need not surprise us when we look at the beautiful stelæ turned out by ordinary and unknown stone-cutters at Athens. Pausanias* indeed tells us of a grave adorned by the pencil of Nikias. But he mentions this as something special; and it is impossible that great artists can have been generally employed on the hosts of tombs that lined roads radiating from Athens. It is just this widespread artistic instinct in ancient craftsmen that distinguishes the moulder of the Tanagra figurine and the rapid sketcher of

* vii, 22, 6.

the Pompeian fresco from the ordinary decorator of the present time.

The makers and painters of vases, then, formed a class little known in the great world, but very well known within their own narrow circle. Half the pleasure of Euthymides in writing on his vase, "This beats Euphronios" (*HO ζ OV Δ EΠOTEEVΦPONIO ζ*) lay in the fact that his rival lived just over the way, and was sure to see or hear of it.

The influence of the great painter Polygnotos is seen in the "Death of the Suitors," on the Berlin red-figured vase (No. 2588).^{*} His style is recognised in other vases,[†] as the exquisite aryballos at Berlin, of the close of the fifth century (No. 2471), where the Maenad sinks exhausted in the dance. To express relative distance the figures are placed at different heights, with indications of hilly ground. A more famous instance is the Rape of the Leukippidae on the hydria of Meidias,[‡] which Winckelmann is said to have thought the finest vase he had ever seen. Attempts have been made to connect vases with other great Athenian painters, but with no great success.

It seems, however, that the vase-painter soon cut loose from the greater artists, and steered his own course independently. Attic myth and Attic cult employ his pencil; the goddess of the red-figured style is Athena, the hero is Theseus. For from the last

^{*} See *Mon. Inst.*, x., 53; and Baumeister, *Denkmäler*, p. 1994, fig. 2139. The Thasian alphabet is used for the inscription on the vase, and Polygnotos was from Thasos.

[†] For example, *Baum.*, p. 1996-7, fig. 2144; see also Prof. Percy Gardner in *J. H. S.*, pp. 117-125.

[‡] Third Vase Room, pedestal No. 4.

quarter of the sixth century till late in the history of the art the Attic potter kept all others out of the field. There was no clay like the clay of Cape Kolias, and the Athenians had a monopoly of the trade, at least in Eastern seas.*

Though chiefly employed for funereal purposes, painted pottery was also dedicated in temples or their precincts, as on the Acropolis of Athens, at Corinth, and at Naukratis, where numerous fragments have been found inscribed with the name of Apollo or of Aphrodite. These fragments represent the surplus stock of votive offerings, periodically cleared out of the temples, broken to avoid profanation, and buried in trenches within the precincts. Thus in the First Vase Room of our Museum may be seen the fragmentary rim of a bowl offered to Apollo by Phanes—possibly the mercenary chief who deserted Amasis in his hour of need, and a descendant of the Phanes who struck the earliest inscribed coin.

In some cases pottery was actually made for dedication at a particular shrine. At the sanctuary of the Kabiri, near Thebes, a vase was found, inscribed *Σμικρὸς ἀνέθεκε Καβίροι*. These words were painted, before the firing, on a space left free from the black glaze.

Fragments of vases were used in ostracism. Two such (black-figured) fragments are known, one bearing the name of Megakles, uncle of Perikles, the other that of Xanthippos, his father. Till lately there was much uncertainty as to the age of Greek pottery, some

¹ Also of the supply of *multos* from Keos, with which the clay was made a deeper red. C. I. A. II., Pt. I, No. 546 See Newton, *Essays*, p. 117.

holding that many black-figured vases were archaistic products of a comparatively late age. Recent discoveries, however, on the Acropolis have disposed of this theory of Brunn's, and have also compelled us to assign the red-figured ware to a much earlier period than had before been thought possible. For such red-figured pottery has been dug up in the pre-Persian stratum of the Acropolis.

Much attention was formerly directed to the subject represented, and this is no doubt valuable in the elucidation of myths. Now, however, the shape of vases and the ornament are specially noted; also the style, the treatment of the hair of the figures depicted, and the contour of the eye, which in earlier examples, as in archaic bas-relief, is seen in full instead of profile.

Inscriptions too are frequent in the earlier vases, though sometimes without meaning, and purely ornamental, or to fill a vacant space. The alphabet and dialect of these inscriptions are most valuable in determining the provenance of the vases on which they occur.

The names of the various figures are often given. Occasionally the name of one of the artist's favourites is inserted with the epithet *καλός*. Many now hold that these are *political* favourites (see below, p. 245). Most important, however, are the signatures of the artists themselves, of which over a hundred are already known. Two artists, at least,* have mentioned their native state (Athens), viz., Teisias† and

* Perhaps also Kachrylion; see *Museo Italiano*.

† Klein, *Euphronios*.

Xenophantos.* They probably did this because they worked abroad; the former in Bœotia, the latter near Kertch.

The oldest known Attic inscription (not, however, the signature of the artist) was scratched not later than the seventh century on a Dipylon vase. This inscription may even go back to the eighth century, for it (and it alone) presents the original (Phœnician) horizontal form of Alpha. All its letters, indeed, are in their oldest forms.†

The principal types of vases are:—

1. The Amphora, with two handles.
2. The Hydria (or water-vessel), with three.
5. The Krater (or mixer).
4. The Lebes.
5. The Oinochoè (or wine-jug).
6. The Lekythos (or oil-flask).
7. The Aryballos. (The oinochoè, lekythos, and aryballos never have more than one handle.)
8. The Kantharos (or tankard).
9. The Kylix (or tazza).
10. The Pinax (or plate).

Of these there are many varieties; and there are also other distinct classes too numerous to mention: as stamnos, rhyton (a drinking horn, pierced at the point and terminating in a head), astragalos (knuckle-bone), etc.

In early times the vase was treated as a face.‡

* *Compte Rendu*, 1886.

† This vase is depicted and described in the *Mith. Ath.*, 1881.

‡ A complete face, including ears and mouth, was sometimes plastically expressed, e.g., *Mon. i.*, 51; *Ann.*, 1832.

Outside Kylikes the eyes are frequently seen, and they are strikingly shown on the Pinax (plate) from Rhodes, representing Euphorbos, Menelaos, and Hektor.* Some connect this with the Egyptian representation of the eye of Osiris.† An eye occurs on the shoulder of the late black-figured Hydria as an averter of evil.

The figure moulded in relief, and attached to the vase, belongs chiefly to the latest times, but occurs occasionally at a very early period; and in the finest period human heads and those of animals are often expressed in relief, especially in the rhyton.

The earliest class of pottery we have to notice is that discovered by Dr. Schliemann at Hissarlik, as the vases with beak-shaped mouth, and those in imitation of the human form, or "Trojan" pottery. This plastic tendency is characteristic of Hissarlik. The earliest Cyprian ware is similar,‡ being free as yet from Phœnician influence. That of the Islands is slightly later. But in Thera (Santorin) vases have been found beneath the volcanic deposit, which cannot be much later than 2000 B.C. In the Islands marble sometimes takes the place of clay as the material for vases.§

From Paros, Antiparos, and Amorgos Mr. Bent

* First Vase Room, Table Case C, No. A268. This is the only one of its class that has an inscription *painted*; others, if they have an inscription, have it scratched on after firing.

† Examples of these eyes will be seen in Case 39, in the First Vase Room, and Case B in the Second.

‡ This "Phrygo-Thracian" culture has recently been attributed to the Germanic stock. See *Academy*, May 17th, 1890.

§ *Mitth. Ath.*, vi., 1886.

obtained, for the British Museum,* specimens of early pottery, the ornament of which is clearly an imitation of shells; another early pattern seems to be plaited rushes.

The earliest of these efforts in ceramic art were made without the potter's wheel; and the clay, not being properly prepared, often contained a stone, which caused a crack in baking. The shape of the first vases was frequently cylindrical, without trace of foot or handle. Later we find a tripod support, and ornaments at first incised and afterwards painted. In many instances there are holes for suspension.

We now come to the great class of Mycenaean ceramics, spread widely, but probably originating in, and manufactured at, Mycenæ; for there alone do we find all its subdivisions, and some of its ornamentation may be traced back to the architectural remains of Mycenæ.

Besides pottery with dull, unglazed colour, common to the East as well, we now have the bright glazed ware belonging to four periods, the third of which was the best, and is most largely represented in collections. To this period belong hundreds of vases and thousands of fragments.

The vases of the fourth period are inferior, and are found only in Mycenæ itself.

The people who made this "Mycenaean" ware may perhaps have been of a non-Hellenic stock. Some, as Kohler† and Dummler,‡ say they were Carians;

* First Vase Room, Case I.

† *Mitth.*, III., pp. 1-13.

‡ *Mitth.*, IX.

others, as Mr. Paton,* deny this. Whoever they were, the marine *flora* and *fauna* forming the staple decoration of their pottery show that they were a maritime race. This was not the case with their successors, who after the great and probably protracted struggle known as the "Return of the Herakleidæ," or, more prosaically, the Dorian invasion, succeeded in ousting them from their seats of power in the Peloponnesos, about 1000 B.C. These invaders brought with them a new and less artistic style of pottery, the "Geometric," so-called from its linear system of ornament. The mæander and the circle supplanted the polyp and the seaweed. Yet in spite of change of ornament and of form the new style was allied in technique and colour to the latest phase of the older style, which still lingered behind the massive defences of Mycenæ.

As yet no trace of mythology appears. The water-fowl, placed in rows, are little more than "an arrangement of lines." Such "geometric" vases are found outside the Hellenic sphere, as far north as Hallstadt, and have been called "primitive Aryan." A specimen has however been found also in Sidon. It is safer to class them as proto-Hellenic. In the earliest times of the "Geometric" style bodies were burned, and graves were small. As a consequence vases were also small. Later, when inhumation was practised, the graves, and with them the funeral ware, increased in size.

Very large vases† are included in the division called

* *J. H. S.*, viii

† The best specimens are at Athens.

"Dipylon," from the place of their discovery at Athens.

On these are depicted combats of ships and funeral pomp,* possibly the reflection of events in the final struggle with "Mycenean" folk. It should be noted that these ships have beaks, like those of historic times, and do not resemble those described by Homer. The geometric vases from Cumæ and Southern Etruria, made by Greeks residing in Italy, differ from the "Dipylon," in having no representations of the human form. They may belong to the sixth century.

Cyprus changed masters too often to develop a native style. The stiff geometric introduced from Argos lasted till the latest times. At Athens geometric vases reach down only to the seventh century.

The Melian pottery of the seventh century is characterised by a wide cylindrical neck, a richly-developed system of volutes, and the lotos. The subject of one vase is a single combat, possibly of Achilles and Memnon, with Eos and Thetis looking on. The flesh of males is brown. Another characteristic is incising. This shows the influence of metal work.

Vases found near the Phaleron gate of Athens have given a name to a new style, marked by a system of frieze.

Connected from the earliest times with the East, Corinth has left us in the geometric style only a vase† and a few gold ornaments.‡ Her pottery of a peculiar

* See *Mon.*, viii., T. 39.

† In Case 21, First Vase Room.

‡ See Furtwängler, *A. Z.*, 1884, p. 99, *sqq.*, and Taf. 8.

yellowish clay has been imitated in Athens and Bœotia. Besides such imitations, we find in Bœotia genuine Attic geometric ware and clumsy copies.

Some vases received a plastic decoration of clay threads. Then a stamp was employed, a cylinder in Eastern fashion being rolled over the strip to be decorated. The method was adopted for the "Bucchero Nero," a ware black throughout, now known to be not exclusively Italian. This is often painted with brilliant colours. In the "Polledrara" hydria (Case 129 in the Etruscan Saloon) is seen the Egyptian Anubis side by side with Theseus and the Minotaur.

To this time belongs the vase signed "Aristonophos," found at Caere, and perhaps made by a Greek residing there.

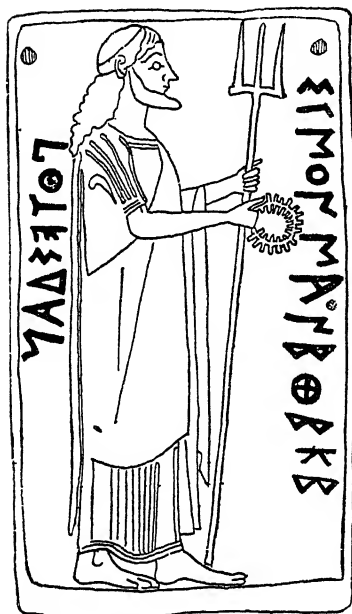
In the seventh century colonisation brought the Greeks into immediate contact with the civilisation of the East. The result is seen in the class of small vases called *Proto-Corinthian*. Their connection with Corinth has been disputed, and the rifling of Corinthian tombs by Cæsar's colonists has deprived us of the best means of settling the question. Their attribution to Corinth, however, is supported by their imitation of metal work, for which that city was famous, and by their relation to other vases indisputably stamped as Corinthian by the inscriptions that they bear.* The decorative ring without beginning or end may have been copied from Phœnician bowls.†

The Corinthian pinakes, or votive tablets, of which there is a large collection at Berlin, introduce us to

* See Case B, First Vase Room.

† See Mr. Cecil Smith in *J. H. S.* XI., p. 177, pl. II.

many scenes of ordinary life, as mining and the making of pottery, etc. Other tablets represent the god Poseidon (fig. 111), to whom they were dedicated, and his wife Amphitrite. They belong to the sixth century. The pinax of Timonidas stands quite by itself.



M.C.

Fig. 111.—Poseidon, terra-cotta plaque (Louvre).

Italian imitations of Corinthian aryballi, etc., are often found in Italy in the same graves as the genuine Corinthian vases.

The early pottery of Rhodes is in general character closely similar to that of Naukratis. We find little figures of so-called porcelain with blundered hieroglyphics.* The dolphin-shaped lekythos of Pythes by its inscription proclaims itself Ionic. To Klazomenæ belongs the terra-cotta sarcophagus with silhouette figures, a few details being picked

out in white. Portions of another sarcophagus from Klazomenæ, of much more developed style (with painted white lines), are in the Second Vase Room. †

* See Case D., First Vase Room.

† Case 8.

This art of the Ionians, like their Epic poetry, spread throughout Hellas from the Black Sea to the Nile, lasting in some parts till the sixth century. Its main characteristic is the Frieze. The repetition of the same figures is due to the lingering influence of the cylinder ; and the exaggerated length of body is an imitation of the want of proportion frequently occurring in the textile fabrics of the East. From the East, too, came such types as the cock and the griffin.

The favourite forms of this Ionic ware (by some called Rhodian), were the *œnochoè* and the *pinax*. The amphora is rare.* The *œnochoè* bellies out to show off the frieze, the subject of which is often dogs hunting a hare. As ornament the rosette prevails. Where man appears he is merely part of a frieze of animals.

A jug from Naukratis (Case 43), of a shape peculiar to Athens, and especially adopted by Amasis (a name showing connection with Egypt), forms a connecting link between the Phaleron and the black-figured ware.

To another Greek settlement in Egypt, Daphnæ, belongs a series of vases of a type not found elsewhere. Beside traces of old Ionic art, they contain indications that their authors worked within sight of Egyptian life and Egyptian art. Their form is that of the Egyptian bucket. The colour of their clay and their panelled decoration are a reflection of the geometric style, while they also present us with the Oriental rosette. The chief specimen represents the Oriental

* There is not one in the British Museum.

Boreas, with serpent-tail,* associated with a plant. On the reverse is another winged figure without indication of vegetation. Mr. Cecil Smith refers these figures to the two opposed winds of Africa, the north bringing vegetation, the south destroying it. We may compare the winged figures of the Attic bowl from Aegina, now at Berlin (fig. 112).



Fig. 112.—Harpies, vase-painting (Berlin).

The "Cyrenian" ware—cups with polychrome figures on a white or cream-coloured ground—was long represented by the Paris kylix alone, on which Arkesilas superintends the weighing of silphium, or (as M. Rayet thought) wool. Now there are several specimens at Paris and London, though none at Berlin. On one † the nymph Cyrene herself appears, with

* Second Vase Room, Case 8. Figured in *Tanis*, pl. xxv., 3. Cf. Paus., v., 19, 1, where, however, there are *two* tails.

† Second Vase Room, Case 10.

apple branch (as a Hesperid), and silphium. Here, too, we find the opposing winds represented by bearded figures attacking beardless winged creatures, the deadly wind from the south.

From Bœotia we have the two curious vases signed "Gamedes." *

From the sanctuary of the Kabiri, near Thebes, come caricatures painted under Athenian influence.† Such caricature may, as Mr. Cecil Smith remarks, have been adopted to avoid too direct reference to sacred mysteries. But it is adopted also in the case of myths, such as Bellerophon and the Chimæra.

From painting on white ground the next step was to painting on a red ground. Friezes of animals are relegated to the lower part of the vase, the upper being reserved for figures human or divine.

The amphoræ formerly called "Tyrrhenian" are probably of Attic origin, though many of their inscriptions are unintelligible.

Eubœa has left us scarce a trace of her art, except the Chalkidian vases, and of these we have no very early specimens. Of pottery identified by inscription as Chalkidian, there is no specimen in the British Museum. From their style, however, some vases are assigned to the Chalkidian class, a class metallic in character. As to ornament, the Oriental rosette and the lotus occur frequently, especially on the neck. There is a peculiar type of satyr (but no example in

* Dumont et Chaplain, pp. 287-90, signed ΓΑΜΕΔΕΣ ΕΠΙΘΕΣΕ, with Latin delta; one is in the Second Vase Room.

† Second Vase Room, Cases 8 and 9. See Winnefeld in *Mith. Ath.*, xiii., whose paper I have summarised in *The Antiquary* for December 1889.

the British Museum), with long hair and specially animal appearance. *Genre* scenes are depicted with a great deal of life, as the dancing satyrs and mænads at Leyden. The Death of Achilles (*Mon.*, i., 51) is a good example of a vivid battle-scene, with the blood flowing, as often in Chalkidian art. Here, as in the amphora of Geryones, with his special Chalkidian wings,* we see the Chalkidian shield-device of the flying eagle.

The prevailing form of Chalkidian ware is the amphora. Its *technique* exhibits the greatest care. The clay has a beauty hardly equalled by the finest Attic. White in the older examples is placed on the clay-ground within a painted outline, but in the best on black.

The great epigraphist, Professor Adolph Kirchhoff, has assigned these vases to their true position by observing the peculiarities of dialect and alphabet displayed by such as have inscriptions; a proof, if proof were needed, how important epigraphy is to the archæologist. The dialect of these inscriptions is distinctly Ionic, and in their alphabet + stands for *xi*, and ∨ for *chi*, an arrangement found in no Ionic dialect but the Chalkidian.† They present, also, peculiar Chalkidian forms of Gamma and Lambda. Whether they were manufactured in Chalkis, or in her Italian colonies, remains a question.

We now come to the black-figured style, in which the figures are painted in black on a clay ground, the natural reddish colour of the ground being heightened by oxide of iron or by miltos. For the flesh of females,

* *Baum.*, 2104, p. 1966

† Kirchhoff, *Studien*, 4th edition, pp. 122-7

and occasionally for horses, white paint is used. Red or purple is also freely employed in the earlier ware.

One of the earliest examples is the famous Burgon Panathenaic vase.* The Panathenaic vases, filled with the oil of the sacred olives, were given as prizes in the Athenian games. They are inscribed, "I am one of the prizes from Athens." On the obverse is a figure of Athena standing between columns, and always, even to the latest times, painted in black and white in hieratic style. The reverse contains a representation of the particular form of contest for which the prize was given, executed in the style of the period in which it was manufactured. In the Burgon vase, however belonging, as it does, to the sixth century, the reverse is as primitive as the obverse, and the chariot (probably from the artist's ignorance) is represented as a mere cart. The British Museum possesses a series of Panathenaic amphoræ, six of which are dated by archons between 367 and 328 B.C. Though their primary connection was gymnastic, and not funereal, they have been preserved for us in tombs, seven having been found in one burying-ground at Teucheira.

Panathenaic pottery has been mentioned (p. 225) as an exception to the funereal character of Greek painted vases. It must be remembered, however, that this pottery may be regarded as representative of the metal vases assigned, according to Greek legends, as prizes in the funeral games of a Pelias or a Patroklos. To us they are especially interesting, as illustrating, in the treatment of the dress and pose of the goddess, that conservatism of Greek religious feeling which caused

* In the Second Vase Room.

a preference for a rude mis-shapen xoanon, and demanded hieratic archaism in tablets representing Apollo at Delphi.

Completely isolated stands the famous François vase,* so named after its discoverer. It was found near Chiusi, and is now at Florence. The potter who signs it is Ergotimos, the painter Klitias. It is a large black-figured krater, covered with mythological pictures relating to Achilles, arranged for the most part in continuous friezes. On the lip are the Hunt of the Calydonian boar, and Theseus with his companions; on the neck are a fight between Centaurs and Lapiths, and funeral games in honour of Patroklos; on the foot a contest between pigmies and cranes. Both handles have almost the same decoration, viz., the winged Artemis, and beneath, Ajax bearing the corpse of Achilles. Inside the handles are Gorgons, or figures of apotropæic character.

In the chief picture we see Thetis, veiled as a bride, seated in a small temple of the oldest Doric style. Near her is Peleus, whom Cheiron greets, bringing hares on his tree-branch as a present. Then we have a long procession, Demeter and Hestia, Dionysos with his amphora, the three Horæ; then a succession of deities in four-horsed chariots, Zeus and Hera being in the first, attended by the Muses, all with their names inscribed; and Hephaistos on his donkey brings up the rear. Another scene is the pursuit of Troilos; here Athena is shown without weapons. On the Trojan side Priam and Antenor are seen, and Hektor with Polites

* See *Wiener Vorlegeblätter* (new series), 1888, Taff. ii., iii., iv., 1a to 1c; and *Mon. Inst.*, iv., 54-7.

issues from the gate. Even a seat has its name affixed. Close to this is the Return of Hephaistos to Olympus; and below are the usual beasts and fabulous creatures.

The clay is red. The white is laid direct on the clay-ground. Incised lines are freely used; hair, horses' tails, everything carefully expressed, more so than in the Corinthian Amphiaros vase. For the first time we meet with folds in the robe. In Attic art a Scilenos with horse's legs is not found except here; and the practice of painting white directly on the clay is rare. Looking to style and palæography, we may place the François vase early in the sixth century.

From the middle of the sixth century to the end of the fifth or later Athens probably kept all others out of the field of painted Keramics.

On the figures in black, after the preliminary baking, details were inserted by means of incised lines and the application of colour, as white and purple. The use of white for the flesh of females illustrates Pliny's remark* as to the distinction between the sexes having been introduced by Eumaros of Athens. This painting of white on the black glaze (by which its brilliancy was enhanced) was, however, preceded by the Corinthian practice of using outline only for females, the flesh being represented by the clay-ground, as Athena in the Attic bowl from Ægina,† and Amphitrite on Corinthian pinakes;‡ and later, by painting this clay-ground white, a process observed on few Attic vases besides the François.§

As time went on, the subordinate bands of figures

* *Nat. Hist.*, xxxv., 56.

† *Furtw. Besc r.*, 1682.

‡ *Id.*, 898, etc.

§ *P. J. Meier, Mitth.*, x., 329.

were supplanted by simple ornament; and black prevailed over the red ground. The black ground was extended in a perpendicular strip by the handles, so as to mark out a panel for the principal scene. This desire to set the picture in a panel may, as Mr. Cecil Smith has remarked, have been the origin of the two columns in the Panathenaic amphora. So, too, the makers of the black-figured kylix, feeling the difficulty of filling in the frieze, introduced eyes at the extremities; while others used small figures with inscriptions.

Considering the close relations existing between Greece and the East in the latter part of the sixth century, we may perhaps refer to Naukratis the origin of *alabastra* with black figures on a *white* ground. Their subjects are often foreign, as negroes, etc.

We have now reached the period when the black-figured style was gradually giving way before the superior attractions of the red; very gradually, however, for it is now known that the two styles went on for a long time side by side. The same artist (as Pamphaios) often excels in both, and occasionally we even find a vase decorated on one side in the red style and the other in the black.*

Much attention has of late been paid to a cycle of red-figured kylikes, signed by Epiktetos and others. Many of them are now known to have been earlier than the Persian Wars. One proof of their early date is the fact that they show no trace of the influence of the drama. They reflect, on the other hand, the piping times of peace, riches, and abundance prevailing under Peisistratos and his sons. Then fortunes

* For example, B 254 in Second Vase Room.

were made; the horse was introduced into Attica, and was still a thing of note and a badge of wealth. So we often find on these red-figured vases names compounded with ἵππο.* Hippias, Hipparchos, Hippokrates, Xanthippos,† were names prevalent in the fashionable world. Readers of the *Clouds* will remember the good wife's desire for such an appellation for her son,‡ and the compromise from which resulted Pheidippides.

The legends of Theseus, but sparingly employed in black-figured pottery, were dear to the Athenian heart; and their growth may be traced through the series of kylikes of the red-figured style. On these occur many of the so-called "Lieblingsnamen" (love names), where the adjective καλός is added to an Athenian's name. The ambiguity of this adjective,§ coupled with the fact that the names to which it is attached are often those of prominent persons,|| as Hippokrates, Alkibiades and his family, etc., points rather to *political* than other favour.¶

Foremost among the artists of this epoch may be placed Euphronios, to whom is due some of the finest work in the severer style.

The red-figured style was really a return to the old

* In inscriptions of this date consonants are not doubled; so we have ΗΙΠΟΚΡΙΤΟΣ ΚΑΛΙΣΤΟΣ

† Cf. Her., vi. 131.

‡ *Nubes*, 63, 64. Ἡ μὲν γὰρ ἵππον προσετίθει πρὸς τοῦνομα, Ξάνθιππον ἢ Χάριππον ἢ Καλλιππίδην.

§ It is said to have been used on sepulchral monuments of dogs. Birch, *Hist. Anc. Pottery*, vol. 1., p. 326.

|| "Miltiades" is so used on a vase in the Ashmolean Museum.

¶ Cf. Wernicke, *Gr. Vasen m. Lieblingsnamen*, p. 123.

method of sketching in outline. The process of painting these vases was as follows. First the outline was sketched on the clay with an ivory tool or some such blunt instrument. Next the black outline was traced. Then the artist handed over the vase to an inferior workman, who filled in the black. In this way there was a double thickness round the outline of the figure. The distinction of black hair from the black ground was effected in earlier red-figured vases by an incised line. Later a space of red clay was left round the hair.

After the best period there was a tendency to overcrowd the space with figures. This may have arisen from a desire to emulate the great works of popular painters. The "Thetis" vase (in the Third Vase Room) is an example of this overcrowding, though it is one of the finest specimens of polychrome ware. In later times the old Oriental style of continuous frieze recurs. The form of the vase comes to be considered of more importance than the decoration, which is often sketchy, and carelessly executed.

By the middle of the fourth century we find vase-painting practised in Southern Italy. At Tarentum low comedy was specially in vogue; and we have many scenes taken directly from the Tarentine stage. Assteas, an artist of this period, signs in Tarentine fashion. So completely had vase-painting died out by the first century that painted vases from Corinthian tombs were highly prized as antiquities by Roman dilettanti.* This collapse of the art may have been due in great part to the sack of Capua and

[†] Strabo, 381-2.

Tarentum and other troubles in Southern Italy. As the works of the greater painters are faintly echoed in Hellenistic bas-relief and Pompeian fresco, so in marble vases there survive the lineaments of the painted ware.

CHAPTER XVII.

INSCRIPTIONS, COINS, AND GEMS.

BOOKS RECOMMENDED :—

- A. Roberts, *An Introduction to Greek Epigraphy*.
Newton, *On Greek Inscriptions*, Essays, p. 95.
Hicks, *A Manual of Greek Historical Inscriptions*.
Kirchhoff, A., *Studien zur Geschichte des griechischen Alphabets*.
Reinach, *Traité d'Épigraphie grecque*.
Rochl, *Imagines Inscriptionum Græcarum antiquissimarum*.
- B. Head, *Historia Numorum*.
Newton, *Greek Numismatics*, Essays, p. 404.
Gardner, P., *Types of Greek Coins*.
Head, *Coins of the Ancients*.
Head, *On the Chronological Sequence of the Coins of Syracuse*.
Gardner, P., *The Coins of Elms*.
British Museum, *Catalogue of Greek Coins*.
Imhoof-Blumer and P. Gardner, *Numismatic Commentary on Pausanias, J. H. S.*, vi., vii., and viii.
Grueber, *Roman Medallions*, edited by R. S. Poole.
- C. King, *Antique Gems and Rings*.
British Museum, *Catalogue of Engraved Gems*.
Furtwangler, *Studien über die Gemmen mit Künstlerinschriften*, Jahrbuch, 1888-89.

I. INSCRIPTIONS.

EPIGRAPHY and numismatics have a right to be considered as independent sciences. On epigraphy, indeed, the historian or the philologist may have a prior claim, though it is of the greatest value in determining the date and origin of works of art, and in tracing the

history of artists, as in the case of inscribed bases at Olympia. One instance will suffice,—Kirchhoff's discovery of the Chalkidian class of vases (see p. 240).

II. COINS.

Coins, like inscriptions and vases, are original authorities; in their case we deal with Greek art at first hand, undimmed by copying. Their study, till recently a difficult one, has been much facilitated by the employment of electrotypes and casts, and by the valuable works issued by those in charge of our national collection.

In Nineveh no trace of coinage has been discovered; yet it is from Babylonia and Assyria that the British Museum has acquired the weights by help of which has been traced the transmission from Asia of the principal silver standards.

Originating in Lydia about 700 B.C., probably with the aid of Greek artists, coinage soon made its appearance in Greece also, under the auspices of Pheidon. In the East gold and silver supplanted in the time of Cræsus the original electrum, a natural mixture of those metals. In Greece, west of Thasos, no gold coin was struck till the fourth century; in the Peloponnesos it is doubtful if gold was ever coined, and bronze coins first appeared there about 400 B.C.* Silver was native in Greece; gold coins were not common till Philip. Such coins had less alloy than our own, and with their high relief would not have stood the wear and tear of modern life.

Greek coin types are closely related to religious

* Gardner, *Cat. Coins of Peloponnesos*.

ideas, and many think the mints sprung up in the temples of the gods whose images they bear. The god, as it were, guaranteed the value of the coin, and forgery was sacrilege. The connection with government and established custom is illustrated by the kindred words νόμισμα, coin, and νόμος, law.

Till Alexandrine times no Grecian ruler placed his portrait on a coin. Besides images of gods, the coins presented emblems of the various cities where they were minted, as the bee of Ephesos. At times the symbol contained an allusion to the name (*types parlants*), as the apple of Melos and the rose of Rhodes.

The coins of Athens begin with Solon, about 590 B.C., and are the earliest with a type on both sides. They do not improve in style, the eye continuing to be seen in full on a face in profile; probably because a change in style would have shaken the faith of foreign merchants. "This fixed hieratic character . . . remains, however, an isolated fact in Greek numismatics."* Characteristic of Southern Italy are *incuse* coins, *i.e.*, those having in *intaglio* on the reverse the same design as appears in relief on the obverse. These thin pieces of silver prevented forgery, which was effected by plating lead.

Much light is thrown by coins on the relations between Greek states. Herakles strangling serpents was the type of alliance of Greek colonies of Southern Italy against Lucanians and Dionysios.† So in the case of Thebes; and also on the alliance coinage of Ephesos, Samos, Knidos, Iasos, and Rhodes.‡ The

* Head, *Coins of the Ancients*, p. 27.

† *Ibid.*, p. 39.

‡ Hicks, *Iasos*, *J. H. S.*, viii., p. 88.

crescent and stars of Mithridates appear in 88 B.C. on a coin of Athens to typify alliance against Rome.*

Some of the finest coins belong to obscure places, as Terina. Those of Syracuse, however, signed by the artists Euainetos and Kimon, are of the most importance. The *chef-d'œuvre* of Kimon is his tetradrachm with Arethusa, almost a full face. His other works are thought too full of detail; and the palm is assigned to the medallion of Euainetos, with the head of Persephone.†

It was reserved for Roman times to give on the coinage views of temples and statues, and a chronicle of imperial travel and conquest.

III. GEMS.

Gems occur among the earliest remains of Grecian civilisation; they continued to be produced in imperial times; many, indeed, of those in the great collections belong, unfortunately, to a date much nearer our own day. Imitation, however, of ancient gems began in ancient times; and these false gems of antiquity "have not only to be distinguished from the older gems which they sought to imitate, but also from comparatively modern gems made expressly and with much skill to imitate these ancient imitations."‡

Unlike the Assyrian cylinder and the Egyptian scarab, the earliest Greek gems are *lenticular*, i.e., like a circular bean, or *glandular* (like a pebble for the

* *Hist. Num.*, p. 317.

† *Coins of the Ancients*, p. 51, and No. 28 on Pl. 25.

‡ A. S. Murray, *Introd. to Brit. Mus. Cat. of Gems*, p. 2

sling), two natural forms of pebbles. These and later intaglios were used as seals.

We next come to the *scaraboid*, "a form of gem which retains a general likeness to the scarabs of Egypt, but which does not retain the sculptured figure of a beetle on the back."*

The beetle-form has rarely been found on Greek soil; while it was evidently a popular one with the Etruscans.

From the fourth century onwards the usual form of Greek and Græco-Roman gems "was a thin oval slice of stone having a design sunk on its face (intaglio), and set in a ring to be worn on the finger."† Except some scaraboids, and a small number of gold rings, very few examples of engraving have survived from the beginning of that century.

The stone occurring most frequently is the sard, varying from brilliant translucent gold to a deep blood colour. Rarer are amethyst, beryl, jacinth, garnet, and plasma. Among Græco-Roman gems onyx, nicolo, agate, chalcedony, and jasper are not uncommon, and especially the sardonyx for designs in relief (cameo). Such designs occur on the backs of scaraboids; and even in the seventh or early in the sixth century such decoration was used on shells (as the *Tridacna squamosa*) and ostrich eggs by Phœnicians or Greeks resident in Egypt.‡

The cameo, however, being not a seal, but merely an ornament, was not much used before the third century, when stones with layers of different colours, as the

* A. S. Murray, *Introd. to Brit Mus. Cat. of Gems*, p. 9.

† *Ib.*, p. 25.

‡ *Ib.*, p. 29.

onyx, the sardonyx, and the nicolo, were used in this fashion. Some cameos are of large size, as those of Vienna and Paris representing Augustus, Tiberius, and Germanicus.

Signatures on gems are generally forged. Kohler, indeed, allowed only five to be ancient, though this is, perhaps, excessive scepticism. Sometimes the gem itself is modern, sometimes only the inscription. A third case is when an ancient gem has at a later date had an inscription added by its owner in antiquity.

CHAPTER XVIII.

GREEK ART IN ITALY; ETRUSCAN AND ROMAN ART.

BOOKS RECOMMENDED :—

Middleton, *Ancient Rome in 1885*.

Lanciani, *Ancient Rome in the Light of Recent Discoveries*.

Burn, *Rome and the Campagna*

Dennis, *The Cities and Cemeteries of Etruria* (revised edition, 1878).

Helbig, *Untersuchungen über die Campanische Wandmalerei*.

Martha, *Manuel d'Archeologie étrusque et romaine*.

Martha, *L'Art étrusque*

Accademia de' Lincei, *Notizie degli Scavi*.

Maximis, *Musei Etrusci Monumenta* (commonly called *Museo Gregoriano*).

Gozzadini, *Di un Sepolcreto Etrusco Scoperto presso Bologna*.

Micali, *Monumenti inediti*.

THE wealthy colonies of Hellenic origin that gave to Southern Italy the name of Magna Græcia have passed away, leaving little but their imperishable coins to attest their former greatness. Metapontum can show a few scattered fragments of her sanctuaries ; Tarentum yields to the explorer vast stores of terra-cottas ; Pæstum alone retains her walls and her majestic temples in something of their ancient perfection. The influence, however, of the Hellenic mind is traced as clearly in Etruscan grave-chambers as in the temples and the statues of imperial Rome.

In the latter, indeed, the influence came directly from Greek artists who had left their homes. As early

as the fifth century we find Damophilos and Gorgasos decorating the temple of Ceres.*

It was not, however, till the period of foreign conquest, the age of Mummius, of Sulla, and of Pompey, that the Romans imported wholesale objects of art and the artists to produce them. The systematic plunder of the provinces is mirrored in the speeches of Cicero against Verres. The higher art at Rome has been said to have begun and ended with Greeks; for Metrodoros was retained by Æmilius Paullus to glorify a triumph with his paintings, and it was to Apollodoros that the decoration of the imperial city was entrusted, till a too frank criticism of Hadrian's performances cost the unhappy architect his life.

Of Varro's friend, the eclectic Pasiteles, nothing is left; his treatise on art has perished with the products of his chisel. From his disciple Stephanos comes the archaistic youthful figure in the Villa Albani, which has apparently some relation to Olympian sculpture.†

The traditions of this eclectic school were handed down by a pupil of Stephanos, Menelaos, whose group (in the Villa Ludovisi) is known as "Orestes and Elektra."

As to the Etruscans, little aid is to be obtained from ancient literature. We must examine the objects found in those parts of Italy which were once held by Etruscan settlers. Their sepulchres (for these are almost their only monuments) may be thus classified:—

I. Well-graves (*Tomba à Pozzo*). Several of these, containing urns with ashes, and sometimes a representation of the dead person, have been found at Villa Nova,

* Pliny, *Nat. Hist.*, xxxv., 154.

† F. W., p. 109.

Este, and Bologna (see Gozzadini). Bronze vessels were found made of separate pieces, put together with the hammer.

2. Trench-graves (*Tomba à Fossa*). In these the whole skeleton is found, with vases of the geometric style, carved ivory, figures of apes, and other objects imported from Egypt or Phœnicia, and Greek "Proto-Corinthian" vases.

3. Chamber-graves (*Tomba à Camera*). These are adorned with wall-paintings and reliefs; none of them are older than the middle of the seventh century.

From the Regulini-Galassi tomb have come the splendid gold ornaments of the Museo Gregoriano. The earliest wall-paintings are those of the Tomba Campana at Veii (published by Canina). Most of the Etruscan painted tombs are at Corneto and Chiusi. All but the earliest show traces of Greek influence. In working in bronze and gold the Etruscans almost equalled the Greeks. Their temples with three chambers were models for the temple of Jupiter on the Capitol. They supplied early Rome with terra-cotta figures; and in this material we have later Etruscan sarcophagi, with figures on the lids, as that of Seianti Thanunia Tlesnasa, of the second century.*

Exclusively Roman are triumphal arches and columns, amphitheatres, baths, and aqueducts. The Romans excelled in road-making. Drainage they borrowed from Etruria; and for this, as well as for their vast buildings, such as basilicas, they successfully employed the arch. The arch indeed forms a distinctive feature of Roman building, as does the use of concrete and of brick, or

* In the Etruscan Saloon (see *Denkmäler*, i., 20).

rather tile. Under the late Republic and the Empire marble was used largely as veneer. No building of early Rome is preserved save the walls of Servius, the Cloacæ, the Tabularium, and the Tullianum, a well-house and afterwards a prison.

Roman architecture had a practical aim, and fell short of the refinement of the Greek. Mouldings became heavy, carving lost its sharpness. Enormous buildings necessitated cheap and rapid construction. With the exception of triumphal monuments, they were intended for internal effect. Their size required the substitution of the arch for the lintel. The column, ill-suited to bear the thrust of the arch, became decorative rather than structural. The orders (though increased by the Tuscan and the Composite) took a secondary position, and were employed in tiers one above another. The finest architectural achievement of the Romans was the creation of the dome.

Practical ideas led to realism in sculpture. The bas-relief, with its various planes, shows every detail with the accuracy of a photograph (fig. 113). So portraiture was much cultivated; and the portraits of Caracalla show what this may come to. Coins degenerate into an official gazette. More interesting are the sarcophagi,* though these too soon fall away. With Hadrian comes a brief revival of art, but it is the melancholy art of the copyist. Hadrian's villa at Tivoli has, however, been the mine from which sculpture galleries have drawn their wealth. The type of Antinous was now sown broadcast, and statues of the emperor filled every town.

* See Prof. Robert's *Antike Sarkophag-Reliefs*.

These Roman marbles have their historical interest, and many are wrought skilfully enough. Yet they lack



Fig. 113.—Bas-relief of Trajan's column (Rome).

the delicate charm of the older Greek work, a charm that clings even to the merest fragment :—

Like the vase in which roses have once been distill'd—
You may break, you may shatter the vase, if you will,
But the scent of the roses will hang round it still."

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